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The Essay-Proof Journal

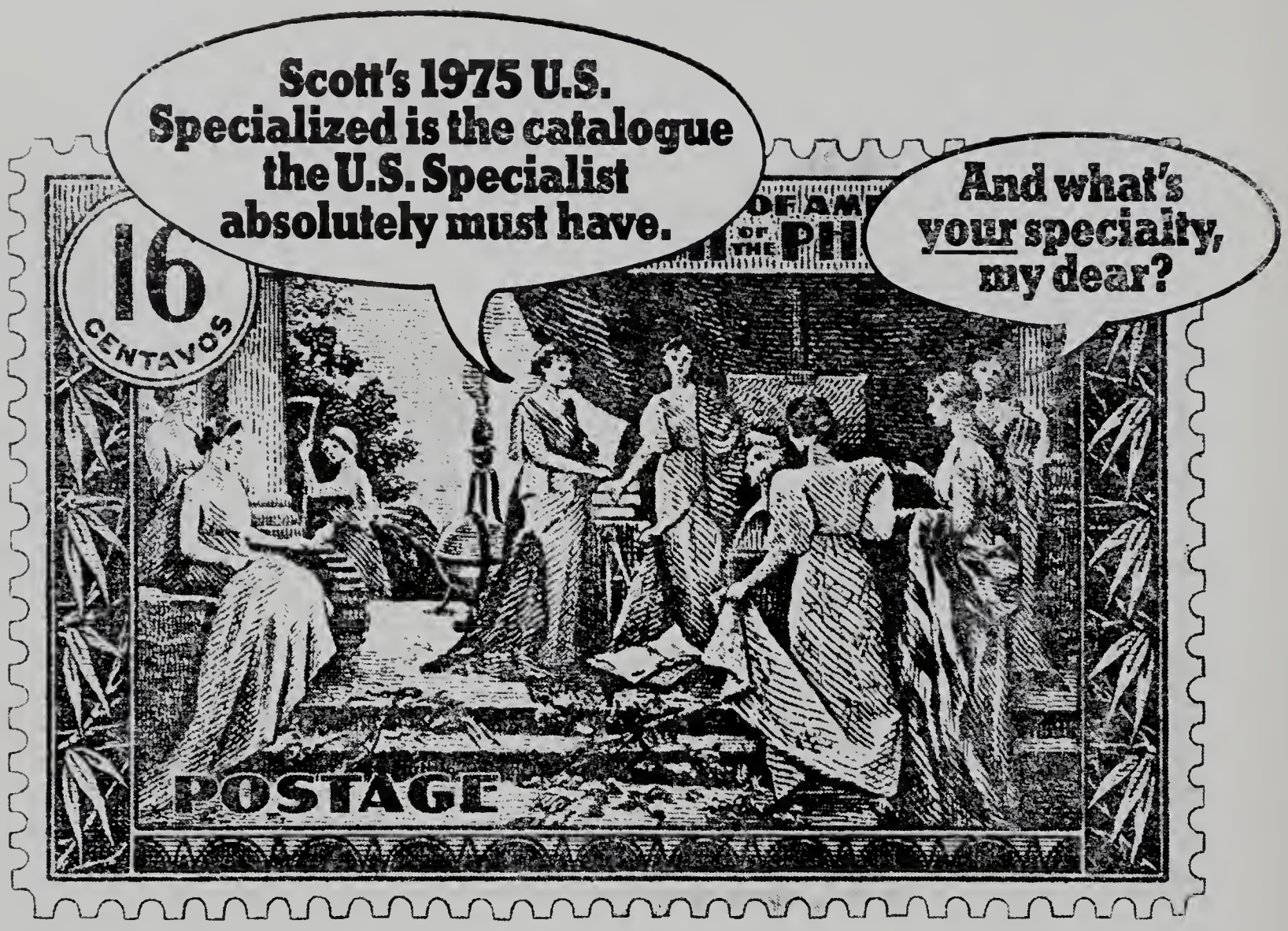
Devoted to the Historical and Artistic Background of Stamps and Paper Money



John Hay—an unheralded bank note artist whose story appears in this issue

Official Journal of The Essay-Proof Society

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Vermeil Award, Sipex 1966 *Vermeil Award, Internaba 1974*

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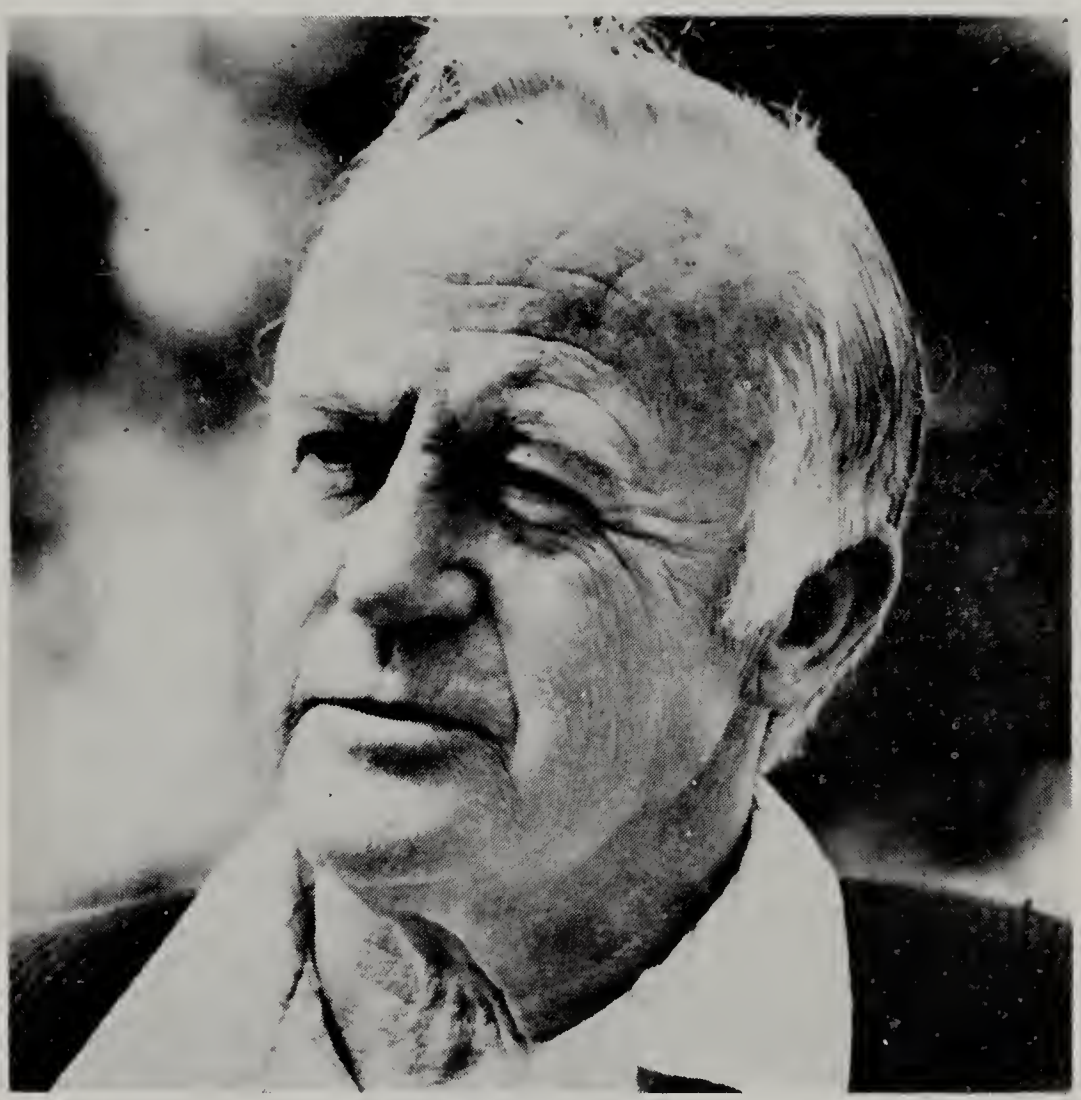
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The Essay-Proof Society meets the second Wednesday of each month except January, May, July and August (the January and May meetings will be held the following day, Thursday) at the Collectors Club, 22 East Thirty-fifth Street, New York, at 8 P.M. Visitors are cordially invited to attend these meetings, at which there are always interesting exhibits and discussions.



JOHN HAY

Artist, Author, Inventor and Bank Note Engraver

By GLENN E. JACKSON

After 30 years of study, research and publication by members of The Essay-Proof Society one would think that all major artists in the security printing profession would have been identified and their works catalogued. Not so: Recently Dr. Glenn E. Jackson, president of the Society, came into contact with the family of such an artist in the New York suburban area and as a result we are able to publish this authentic account of the work of *John Hay*.

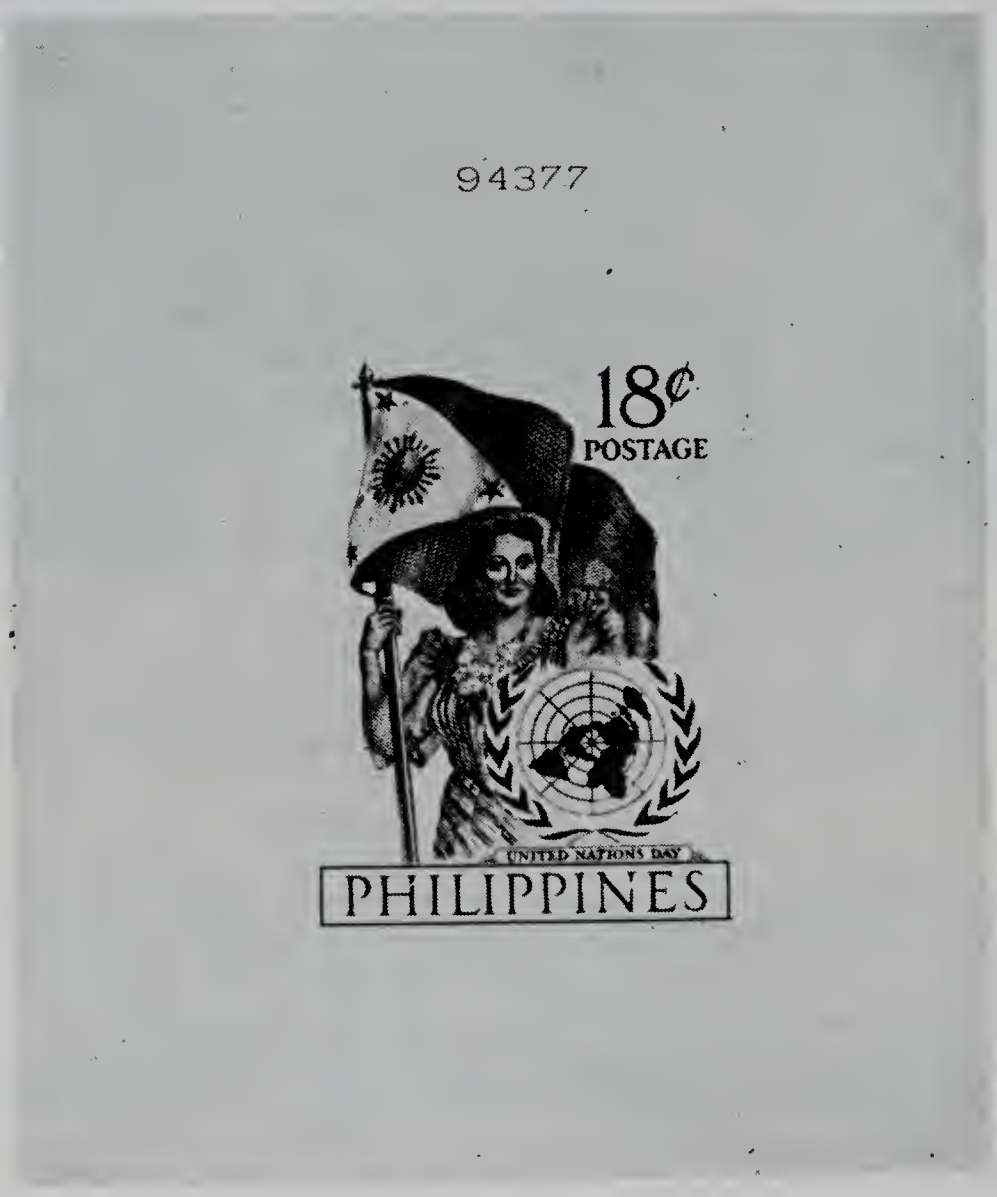
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JOHN HAY, a native of Britain who lived many years in Canada before coming to the United States, is an engraver, artist, engineer, philosopher and inventor. He has pursued his profession as a vignette and portrait engraver, first with the Canadian Bank Note Company in Ottawa and with the American Bank Note Company since 1945. He was the only engraver at American who made embossed dies, a highly specialized skill.

Mr. Hay was born in Kingston-on-Thames. A few of his very early years were spent with relatives in Brooklyn, New York. Then he returned to his family who were then living in Surbiton, England, and there attended a public school, Arundel House. Subsequently the Hays moved to Ottawa, Ontario, where young John enrolled in the Collegiate Institute. Later he attended the Provisional School of Engineering of the Royal Military College in Kingston, Ontario and followed that by studying architectural draft-

ing at the Ottawa Technical School and The Royal Canadian Academy of Fine Arts, where one of his instructors was Ernest Fosberry, Academy president.

His next step was a five-year apprenticeship with the Canadian Bank Note Company, during which he was sent to New York City to study under George Bridgeman. It was at this time that Mr. Hay engraved on a piece of steel about as big as half a little fingernail a picture of King George V of England. That tiny, exquisite engraving was placed in Titiana's Palace, a miniature fairy castle which was being shown about Canada, this country and the rest of the world for British Charities. A letter from Queen Mary's secretary thanked Mr. Hay for the work and congratulated him on a wonderful likeness.



Die proof of 1951 Philippine stamp, Scott type A107. Small circle in upper left corner is American Bank Note's way of indicating the die has been hardened.

But much more in the way of recognition was to come to Mr. Hay, not only from the royal family but from the people of Great Britain, for he established just before the Battle of Britain the John Hay Co., which manufactured critical equipment for the English armed forces. He made range finders for the Royal Navy; his valuable and varied educational background enabled him also to construct fine gauges for the Navy. He crowned these achievements by completing a barrel gauge for the Bofors anti-aircraft guns which proved of great strategic importance in England's defense. His reputation for calibrating had now become so celebrated that he sold the original company and started the Ottawa Gauge and Instrument Co. Ltd., which constructed optical instruments and mountings used for radar equipment.



Silver and gold chalice created by John Hay for a Roman Catholic church. He designed it, carved the wax model, and finally cast it.



UN specimen engraved by John Hay



Embossed essay by Hay for Canada



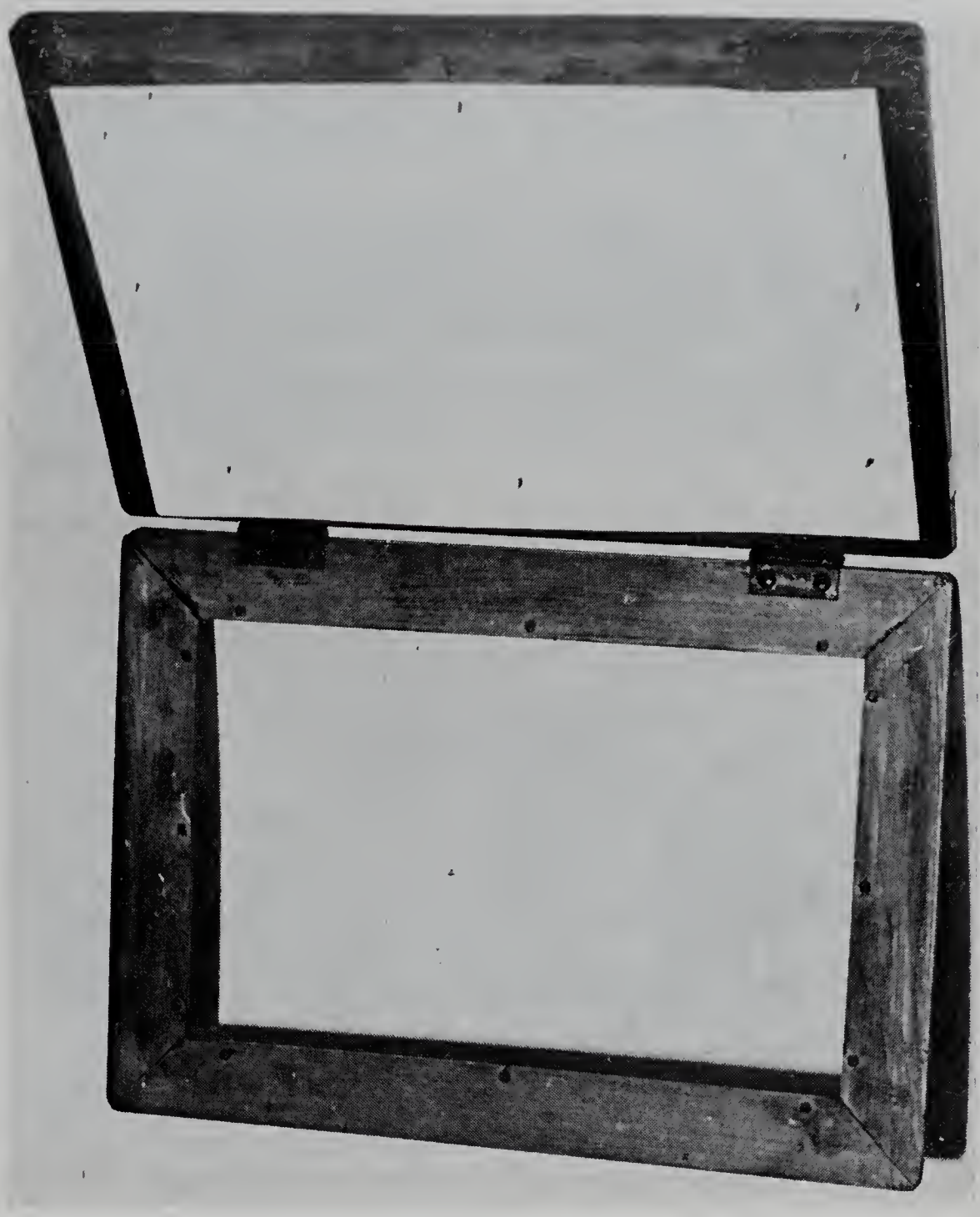
An engraver's frame with a working die proof in place. Such a frame used by Mr. Hay protects the wet ink of the newly printed proof so the engraver can handle it without smearing it.

Another development of his skill was perfecting of a tank periscope for the Royal Army, then engaged in a mortal struggle with the Germans in Africa. British officers were being picked off by the dozen by German riflemen as they raised their heads up through the tank hatches to sight the guns. Completion of a periscope for the tanks halted this carnage.

It was also at this time that he began to work on castings and molds, learning a great deal by a study of Cellini's accomplishments in the use of centrifugal force to obtain perfect castings. By adapting many of the ideas of the great artist-engineer, he made tremendous strides in production. He also attended London University and studied mechanical engineering at this time.

All these achievements did not spell enduring financial success for Mr. Hay, since his firm became a "war casualty." When things became too hopelessly entangled in government red tape, he closed the doors, sold his large home to pay his bills, and left for the Canadian wilds to mine feldspar, a quartz which is placer-mined, There, after the frantic war years, he finally had time to do a little fishing, but the whole place was nothing but muskeg with no fishing in sight. Someone told him he could "dig for fish" and he found to his astonishment that this was true. One digs a hole and waits for it to fill with water and after a bit good-sized trout appear in it. Mr. Hay disclaims any knowledge of how this happens except to theorize that fish must live somewhere in the mossy, wet area of a muskeg.

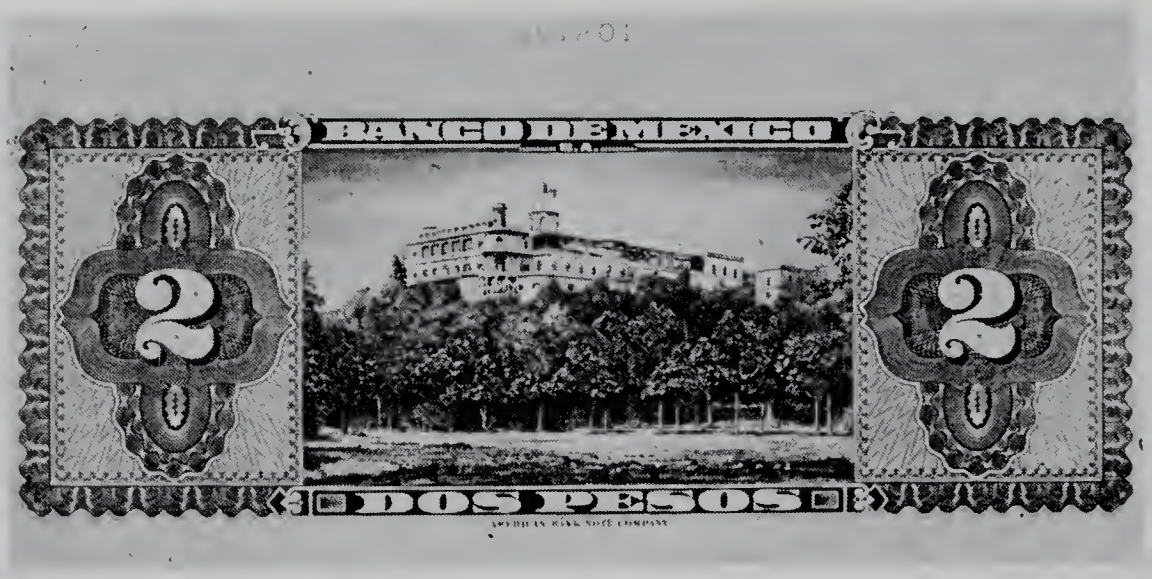
All these years he continued to paint in a variety of media, and his paintings are now in private collections and galleries throughout the world. Even while engrossed with the problems of manufacturing, he found time for other things and for two years published *The Individual Thinker,* a monthly magazine containing a wealth of contemporary culture. He is a student of philosophy and a master member of the Rosicrucian Order, a fraternal philosophical organization.



Engraver's frame in the open position showing the back of the proof. It is held in place by 10 nails which pierce the paper and fit into corresponding holes in the bottom half of the frame. This prevents the damp proof from shrinking. Such a frame can be used with two proofs back-to-back.

When Mr. Hay came to this country in 1945, he purchased a home in Larchmont, New York. Albums of his work since then include miniature engravings for stamps of Guatemala, Honduras, Bolivia, and the Philippines, as well as engravings which adorn traveler's checks, bonds and securities. His excellent paintings abound in his home. His wife, the former Marjorie Osborne, is a most accomplished artist in both painting and modeling, the latter winning for her the sculpture award by a Connecticut artist for the year 1965, a portrait bust of Dr. Allen T. Newman.* Her poetry and prose have been published. She is a member (art and literature) of The National League of American Penwomen. It is no surprise that she met her future husband while attending a Royal Canadian Academy life class in Ottawa.

In 1962, Mr. Hay joined United States Banknote Corporation as vice-president in charge of special research and development. He also supplied USB with numerous special engravings for stamps and securities. In 1970, he suffered two strokes but made



John Hay's engraved vignette appears on this Mexican bank note reverse.



Vignette for Israel bond engraved by John Hay

a remarkable recovery and continued on in the employ of USB until his retirement in 1973 at the age of 65.

Among his recent developments are a solenoid printing press and a pressureless printing system (electrostatic) which prints multiple colors from one plate without contact with the paper. The lack of pressure is demonstrated by the printing on tile which would have cracked under conventional press pressure.

John Hay has a long list of philatelic and numismatic engravings to his credit, having designed and engraved many stamps and bank notes. Here is a partial listing of stamps he has produced (Scott numbers):

Designed and Engraved—*Canada:* 247, 249, 250, 251, 260, 276, 284, 285, 286, 287, 288, 320

Engraved—*Costa Rica:* C452 through C771

Engraved—*Republic de Haiti:* 1949 Series RA 9 through 19, 1942-340 through 347

(Listing to be continued)

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* Dr. Newman was president of the American Dental Association and Dean of the Dental College at Columbia University.

A Historical Catalog of U.S. Stamp Essays and Proofs

(Continued from JOURNAL No. 124, Page 181)

By Clarence W. Brazer
Revised by Falk Finkelburg

Alfred B. Steel, Picture Engraver (? - ?), was engraving for *Sartain's Magazine* in 1850(4) and was probably in Joseph R. Carpenter's employ in 1869, as he was joint patentee with William H. Earle for the "Improvement in Printing Revenue Stamps etc. in Two or More Colors."

Edwin Lamasure, Clerk (? - ?), first appears in the 1858-60 Philadelphia directories and he was office manager for *Joseph R. Carpenter* during the time he had the revenue stamp contract. Carpenter wrote him instructions from Nov. 9, 1869 to August, 1875.(7) Others mentioned by Carpenter as his employees from July 12, 1871 were secretary *Murray, McGirr* the plate printer, *Colt* siderographer, and *Pugh* custodian.

Robert Whitechurch, Portait Engraver (1814-1865?). He was born in London in 1814 and came to Philadelphia in 1848 and was employed by John M. Butler and *Butler & Carpenter* until 1865. Among his engraving is "Lincoln and His Cabinet" after the painting by Christian Schussele, which contains the head of Seward used on the high-value State Department stamps, and of Stanton as reversed on the 1870, seven-cent stamp.

Thomas B. Welch, Letter & Portrait Engraver (1814- ?), was born at Charleston, S. C. in 1814 and went to work for *James B. Longacre* in Philadelphia from 1831 to 1835, during which time he engraved a head of Washington after Stuart and a small portrait of Benjamin Franklin,(15) which may possibly be the one used for the vignette of the 1847 five-cent stamp. He engraved 13 portraits for the 1834 Edition of the National Portrait gallery, and five more for the 1852 Edition.

Richard W. Dodson, Portrait Engraver (1812-1867). This excellent line engraver was born at Cambridge, Md. February 5, 1812, and died at Cape May, N. J. July 23, 1867. When about 16, he entered the studio of *James B. Longacre,* where he remained until 1833. He engraved seven of the portraits in Longacre's National Portrait gallery, 1834 edition.

Dodson engraved in Philadelphia until 1845, mostly small plates, including Benjamin Franklin half-length, wearing a coat trimmed with fur, from the painting by Longacre, as reduced for the vignette on the 1847 five-cent stamp. He also engraved a half-length portrait of Major General William Henry Harrison after the painting by J. R. Lambdin, and (with John Cheney) Daniel Webster from the miniature head and bust by R. M. Stagg.(15)

William Strickland, Designer, Engraver, Portrait Painter, Architect (1787-1854.) Born(4) in Philadelphia in 1787; died in Nashville, Tenn., April 7, 1854. Strickland studied architecture under Benjamin H. Latrobe; but in 1809 he took up portrait painting, designing for bank note engravers in Philadelphia and engraving in aquatint. In this manner he produced a few portraits and a number of views illustrating events in the War of 1812.

About 1820, Strickland resumed practice in Philadelphia as an architect, and among the buildings designed by him in Philadelphia were the Masonic Hall, U. S. Mint, Bank

of the United States, the new Chestnut St. and the Arch St. Theatres, and the Merchants Exchange (3rd and Dock Sts.) also, the State House at Nashville, Tenn.

John Cheney, Portrait Engraver (1801-1850?), was born in Manchester, Conn. in 1801. He went to Hartford about 1821 and worked with Mr. Willard, a map engraver, and subsequently passed some time in Boston. After studying several years in Europe he returned to Boston and on to Philadelphia, where he continued to engrave until about 1850. He was said to have been "the best engraver of the female head in America," though his works were mainly small heads, among which was Martha Washington after the head portrait by Gilbert Stuart in the Boston Athenaeum.(15)

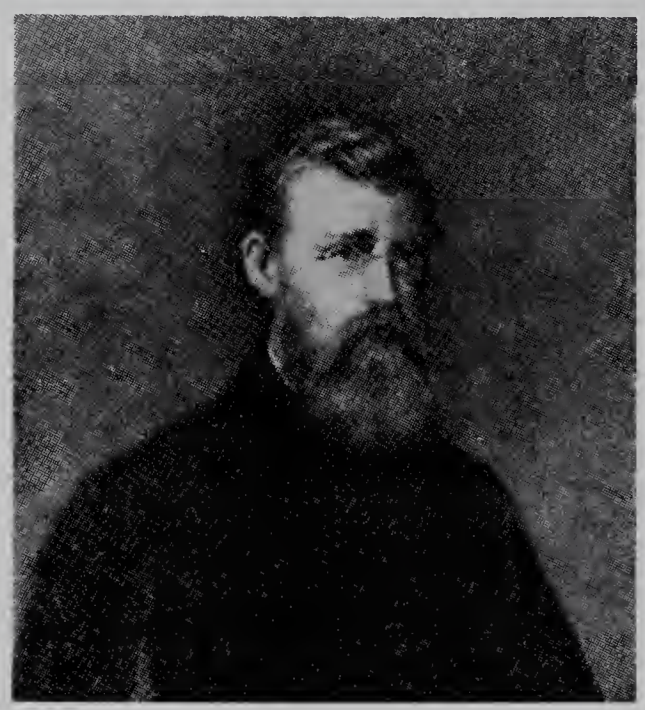


Photo by courtesy of Frick Art Reference Library

Emanuel Leutze, Painted by Julius Roeting

Emmanuel Leutze, N. A. Artist & Designer (1816-1868), was born in 1816 at Wurtemburg, Bavaria.(11) He was taken as a child by his parents to Philadelphia. Prior to 1841, he was recommended by John Sartain and took up Sartain's former occupation as designer for the firm of *Underwood, Bald, Spencer & Hufty* in Philadelphia and for another bank note engraving firm in New York. In 1841, Leutze painted in Philadelphia his "Return of Columbus in Chains to Cadiz" (52½ x 36 inches), which was used for the subject of the 1893 $2.00 Columbian stamp. The width of the painting being too short to fit the space on the stamp, the engraver, Charles Skinner, added a man at the right end and another at the left end. The picture was exhibited in Brussels, for which the King of the Belgians presented him with a silver medal. The painting was purchased by The Apollo Association and drawn as a prize in 1843 by one of its members, Richard J. Arnold, of Providence and Newport, R. I., and Savannah, Ga. It has descended in the family through his daughter, Mrs. William Richmond Talbot of Providence, to her son Arnold Gindrat Talbot, who took it with him in 1921 from Providence, to its first home, the city of Philadelphia, where it now hangs in his residence (1938). About 1850, an engraving (25 x 18 inches) was made from it by A. H. Ritchie of New York. Both the painting and engraving were discovered recently by F. L. Lewton of the Smithsonian Institution and brought to our attention by Catherine L. Manning, Philatelist of the Smithsonian, through whose courtesy we are able to illustrate the painting.

By the sale of this painting and a number of his drawings,(11) Leutze realized enough to carry him to Europe in 1841, when he entered the Academy at Duesseldorf and painted his "Columbus before the Council of Salamanca," which was purchased by



Photo by courtesy of the Smithsonian Institution

Return of Columbus in Chains from Cadiz

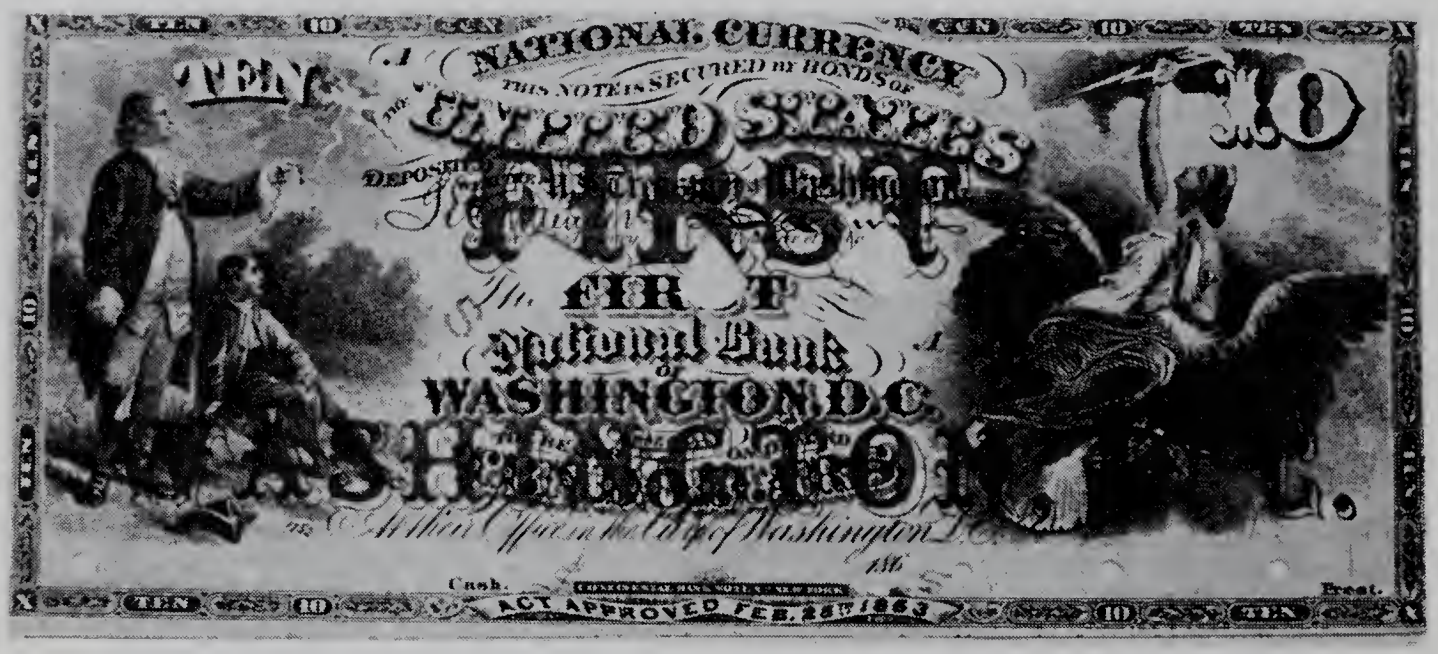
the Duesseldorf Art Union. He also painted while in Germany "News from Lexington" and similar works of an ideal and historical character. He studied in Italy and was in Rome in April, 1845, but returned to America in 1859, though he frequently travelled to the art centers of Europe.

Emmanuel Leutze was made a member of the National Academy in 1860. Among his other better known paintings are: "Western Immigration" and "Star of the Empire." both in the Capitol at Washington; "Washington at the Battle of Monmouth," and the well-known "Washington Crossing the Delaware," still in Germany. After his death in 1868, there were exhibited his "Settlement of Maryland by Lord Baltimore," and portraits of "General Grant" and "the Painter by Himself," the last being presented to the National Academy by John Taylor Johnson.

Alexander H. Ritchie, Landscape Engraver (1810-1875?), is said to have been born in Scotland about 1810 but to have acquired the art of engraving in this country about 1840. He is listed in New York City Directories from 1853 and resided in Brooklyn, N. Y. about 1875. Among his engravings are "Washington and His Generals," the "Death of Lincoln," and "Columbus in Chains" after the painting by Emmanuel Leutze, 1850.

(To be continued)

New postal rates were the impetus for redesigning Finland's regular series of stamps with the familiar arms of the Republic. Issued on Jan. 2, 1975 were one-color intaglio-printed 40, 60, and 70M stamps with a new version of the ancient symbol. The arms first appeared on Gustavus I Vasa's tombstone in Uppsala Cathedral in 1581. Also notable on the design is a typeface very similar to the "Cameo" used for headlines in this JOURNAL.





Obverse and reverse of a never-issued $10 National Bank Note design by Continental Bank Note Co. Note pie-shaped punch marks.

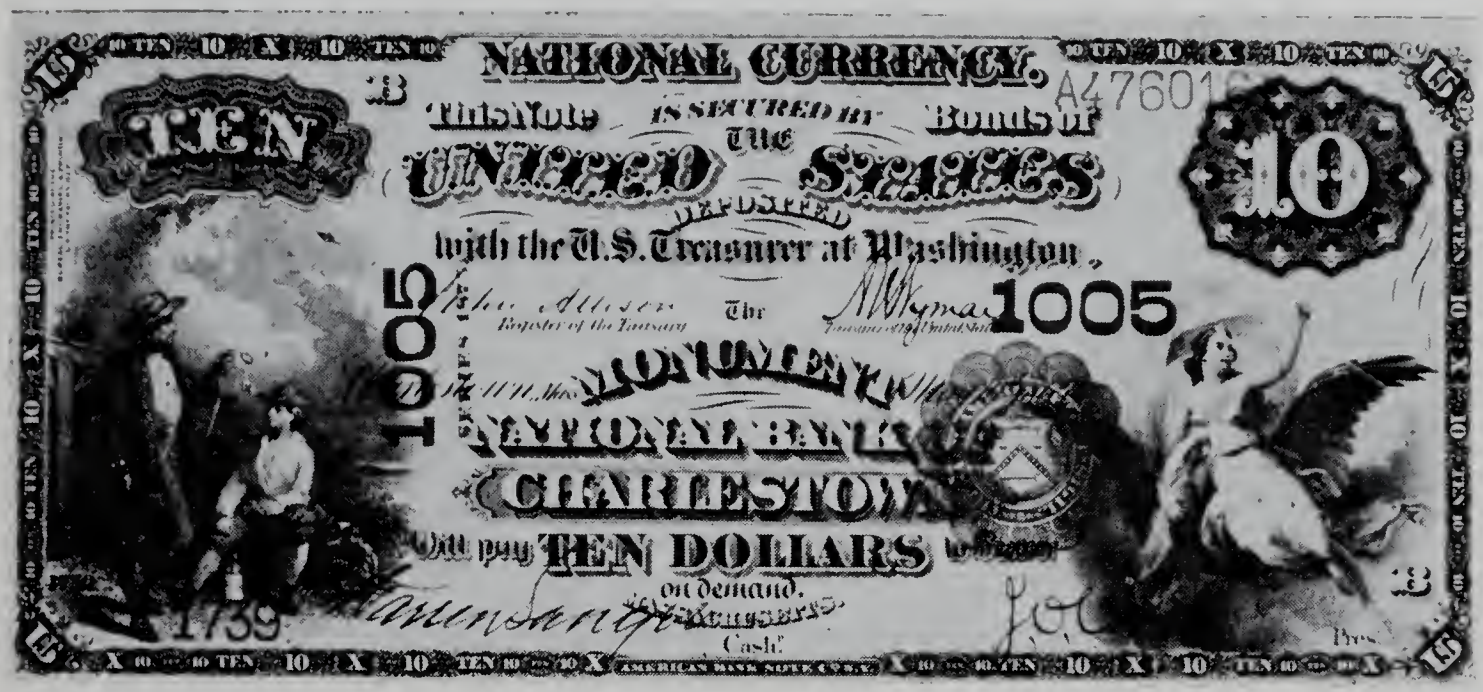
Newly-Discovered National Bank Note Essay and An Error Thereon

By GENE HESSLER

Curator, Chase Manhattan Bank Money Museum

WHOEVER said there isn't anything new under the sun is not interested in the history of National Bank Notes. The National Currency Bureau (now the Bureau of Engraving and Printing) did not print notes until the fall of 1863. The first notes printed were the Compound Interest Notes of 1863 and 1864, the 5% Treasury Notes of 1863, and Fractional Currency. Until September, 1875, National Bank Notes were printed exclusively by private printing companies. After this date National Bank Notes were partially printed by the Bureau. By October, 1877, the Bureau was printing all our currency.

In "The First U. S. National Bank Notes" by Thomas F. Morris (EPJ Nos. 79, 80 and 81), the contents of the contract between the Continental Bank Note Co. of



Obverse and reverse of the accepted $10 National Bank Note design by American Bank Note Co.

New York and the United States were made available to us. The contract was to enable the Continental Bank Note Co. to prepare the plates for the $5 and $10 First Charter National Bank Notes. For the sum of $2,000, "Bed-plates or dies, rolls and one transferred plate of the ten-dollar ($10) note" were to be produced. ". . . The left-hand vignette on the obverse (is) to be the design entitled *Franklin and the Lightning,* and the opposite or right-hand vignette (is) to be engraved from a symbolical design entitled *America grasping the Lightning,* this day delivered to the manager of the Continental Bank Note Company." This $10 design was never issued.

Another contract was awarded to a second private printing firm, the American Bank Note Co. of New York. This company prepared plates for a $10 National Bank Note. The vignettes were prepared as specified in the previous contract with the Continental Bank Note Co. However, the vignettes of *Franklin* and *America* turned out not only smaller but were of a different rendition. The back was also modified. Both the original and issued versions of the $10 note are illustrated here for comparison. The American Bank Note Co. design as submitted was considered to be the better design by Secretary of the Treasury Chase and S. M. Clarke of the National Currency Bureau.



Uniface specimen of the essay note overprinted in error with one of the two back printings.

OVERPRINT ERROR ON ESSAY DESIGN

THIS newly illustrated $10 National Bank Note is of course, of great interest to syngraphists.* However, the owner of the note had another ace up his sleeve. I was shown a uniface printing of the Continental Bank Note version minus the gold overprints of "FIRST" and "WASHINGTON." This uniface specimen had another overprint—an error. Two plates were necessary to prepare the backs of these notes. One plate minus the central vignette was needed in order to print the particular state or territorial seal. The plate bearing the seal was overprinted in error on the face of this uniface specimen. Possibly it received only one of the two printings necessary for the back, and in error the one printing was overprinted on the face. The workman who punched the cancellation holes in the note obviously did not notice the overprinted error either. To be shown a specimen that one has read about but has never seen is a delight, but to see a specimen error of the same note is that extra icing on the cake.

THE PIE-SHAPED HOLES

A PROMINENT feature of this banknote essay is the punched cancellation forming a pattern of three pie-shaped holes. We have the problem of identifying who cancelled it in this manner. Collectors of United States Internal Revenue excise tax stamps and special tax stamps have long been familiar with this punched cancel, for it is found on almost all the unused remainders of these two classes of stamps. It is never found on a used excise or special tax stamp. We also know that the source of these unused remainders was the enterprising dealer, Edward B. Sterling, aided by the well-known philatelist, Hiram E. Deats, then a young man.

Sterling has told the story in *The American Philatelist* (Vol. 5, No. 3, March 1891) of his purchase from the Treasury Department of 213 tons of excise and special tax stamps that had been originally issued in book form. In this article (*AP*, Vol. 5., page 33), Sterling relates that during the purchase negotiations the Treasury Department asked that there be a "further cancelling (of) the stamps by motive power, which would prevent their being used. A machine was about to be ordered, costing $400, with which the stamps were to be cancelled, at the expense of Mr. Sterling." However, he says that

* One who collects and studies paper money.

the Government relented on this requirement "before the contract was given for the machine" and allowed the sale of the remainders "without extra cancellation."

The two phrases that interest us here are "further cancelling" and "extra cancellation," both of which must mean that these stamps had already been voided and that the operation had been carried out by the Treasury Department itself, as the stamps had not left the custody of the Department until their sale to Deats and Sterling. Thus we can say with reasonable certainty that a punch cancel of this pattern identifies the cancelled piece as having been Treasury property.

Price Review of Proofs in 1975 Scott's "Specialized"

The greatly increased demand for proofs is reflected in the proof section of Scott's *United States Specialized Catalogue* for 1975. The price of every single proof listed has gone up anywhere from ten to forty percent.

Back in 1969 the popular 1869 small die proofs (112P2-122P2) listed for a mere $480.00 for the set. They are now $1,295.00—a 22% increase over 1974. The inverted centers (120a-122a, 129aP4) catalogued $2,000.00 in 1969. They are priced at $3,600.00 in the 1975 catalogue, and a set sold in a November H.R. Harmer auction realized $3,800.00.

Large dies of the 1861 regular issue (63, 65, 68, 69, 76, 78P1) are up 20% over last year to $300.000 each, and the 3c pink (64P1) has gone from $650.00 to $775.00.

Blocks of four of the 1c, 3c, 4c, 5c, and 6c Columbian issue on India (230, 232-235 P3) are up to $100.00 from their 1974 price of $67.50, and the other values have gone up proportionately.

Large die proofs of the regular series of 1902 (300-313P1) now catalogue $425.00 each as opposed to $375.00 last year.

Twentieth century commemorative proofs also reflect a firm market. The 1926 Ericsson and White Plains, 1927 Vermont and Burgoyne, and 1928 Valley Forge (628, 629, 643-645) all stand at $450.00 for large dies on India or wove and small dies on white or yellowish wove. Small dies of the 1932 Bicentennials (705-715 P2) are $400.00 each and the ½c (705P2) is $425.00.

The scarcity of early air mail proofs is quite evident in their prices. Large die proofs of C1 and C2 are catalogued at $2,500.00—up substantially from last year's $1,850.00. Later air mails are up, too, but not quite as much. C25-C31P have gone from $700.00 in 1974 to $800.00 in the 1975 Scott Catalogue.

The first special deliveries (E1 and E2) continue their steady climb. The large die proofs have almost tripled since 1969 when they catalogued $55.00 each. They are now listed at $165.00 each. Blocks of four on India of the same issue are $75.00, with blocks on card catching up rapidly—up from $35.00 in 1974 to $60 in 1975.

All the large die proofs of the Officials that were $25.00 in the 1974 Scott catalogue are up to $30.00. The "Atlanta" set of plate proofs has not been neglected, either. As an example, 129 and 130TC are $160.00, 131TC $175.00, and 132TC $200.00 each color.

In fact, prices of all trial color proofs from 1TC at $150.000 through air posts, carriers, postage due, "Goodall's", newspapers, revenues, etc., up to and including the 1894 playing cards have been changed. The latter (RF1 and 2TC) seemed to have got stuck at $80.00 the past few years, but this year they have moved up almost 25% to a more accurate price of $100.00 each.

(Continued on Page 26)

Essays and Proofs at Robson Lowe Sales, 1974

THE FOLLOWING is a potpourri of results of the sale of world essays and proofs, with special emphasis on British material, at various Robson Lowe sales held throughout 1974. This past year, more than ever, such material sold extremely well, with many realizations far in excess of the auctioneer's estimates. During the year the Robson Lowe organization also conducted four sales of worldwide revenue issues. Although essays and proofs did not bulk large in them, they did bring gratifying realizations in a market still in a state of flux due to lack of adequate catalog listings and burgeoning demand.

ALL DESCRIPTIONS ARE FROM THE AUCTIONEER'S CATALOG

(Realizations in Pound Sterling)

Sale of Jan. 15, 1974—"Overseas Countries"

Persia

	Prices Realized Est.	ized
1909 1 ch. to 30kr. die proof (140x90) each in black on white wove paper, fine	£35	85
1911-12 1 ch. to 30k. excluding 5 ch., 13 ch., 26 ch. and 4 kr. die proofs (138x90mm.) each in black on sunken white wove paper, fine (15)	75	160
1915 Coronation 1 ch. to 24 ch. excluding 5 ch.; die proofs (90x138) each in black on sunken white wove paper, fine (8)	40	155
—— 1 kr to 5t. die proofs (90x138mm.) each in black on white wove paper, the first four values on sunken paper, fine	40	175



Sale of Feb. 12, 1974—Great Britain

1940 Centenary hand painted essay for the ½d. (121x105mm.) in green on thick card signed by the artist, Harold Nelson	75	90

—— another (80x107mm.) also in green in a different design, signed by the artist 75 90
—— 1d. in red (85x109mm.), a few small faults on reverse 75 190
—— 1½d. (83x196mm.) in red 75 90
—— ditto, a photographic essay (65x85mm.) in a similar design 25 20
—— ditto, a large unfinished pencil and ink drawing (170x222mm.) on thin card 75 90
—— ditto, a different design in ink on thick card (133x177mm.) thought to have been made by Dulac and two similar photographic essays (approx. 35x45mm.) for a 2½d. value ..... 100 N.B.
—— 2½d. hand painted essay (125x112mm.) in blue on thick card signed by the artist Harold Nelson 75 120
—— another (88x111mm.) also in blue in a different design signed by the artist 75 125
—— ditto, a large unfinished pen and ink drawing (163x209mm.) for the frame and border on thick paper 75 160

Queen Elizabeth II

1953 Coronation, the original artist's sketch (160x90mm.) in black and white by Edmond Dulac for a 2½d. stamp. This design was eventually used for the 1/3 value 150 425



Sale of April 2, 1974—BNA—BWI

1864 American Bank-Note Co. sample sheet of imperforate plate proofs mounted on card comprising Canada 3d., 1859 10c and 17c and two Revenue Stamps; New Brunswick 1c (2, one in yellow), 12½c and 17c; and Nova Scotia 5c blue, 12½c black also various U.S.A., Costa Rica (2), Mexico (2) and Nicaragua (2) ..... ? 380

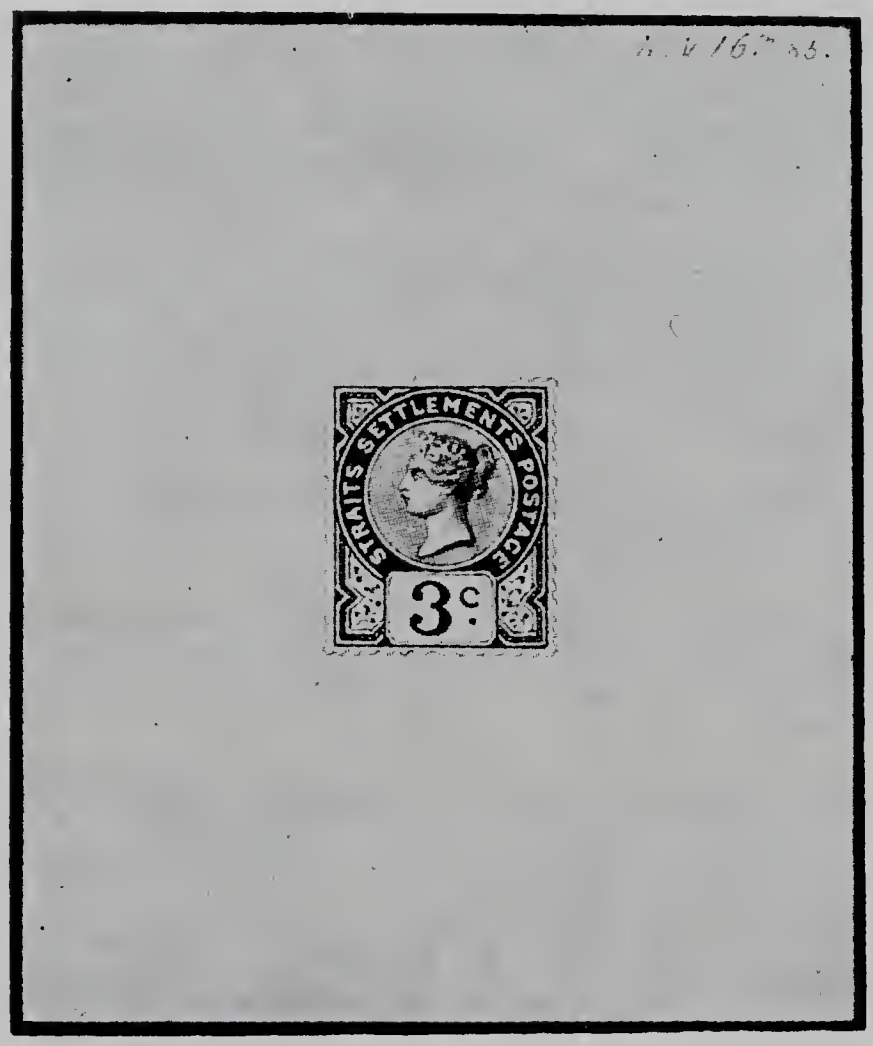
Jamaica

The unissued 6d. Slave Market design in deep red and slate-green watermarked Script CA overprinted "specimen" vertically reading downwards 50 85
—— as last but with MCA watermark and with "specimen" reading upwards 50 85

Sale of July 10, 1974—British Empire

Perak

1892 proofs in black on thick card of the key plate with name and value tablets blank and of the centre vignette with narrow black surround 45 70



1895 similar proofs of the tiger's head type but the proof of the centre has large black circular surround 45 70

Straits Settlements

1872 artist's hand painted design for the 32c on thick card in a similar colour to the issued stamp with head in a slighly different colour. Very attractive 175 340

1885 artist's watercolour painting on thick card in a proposed design for a 3c, stamp normal size in deep claret and rose dated "Nov. 16th 85" in ink, probably unique 200 440

Niger Coast

1893 Die proofs of the 1d., 2d., 5d and 1/- in the issued colours and 2½d. in bistre, a very fine set, two have insignificant age stains 160 260

North Borneo

1886-87 $2, an artist's proof composed of an imperforate $2 lilac cut from a previous trial sheet with the upper tablet "Two Dollars" cut out and "British" painted in, stuck on card (38x49mm.) with ink tick at top .. 80 165

1888-92 3c. artist's hand drawn and painted essay on thick card (70x58 mm.) in brown with figures of value in all four corners, very attractive 100 270

1889 $10, a complete sketch on thick card of an essay for this value, the Coat of Arms in the centre appears to have been cut out of a current 50c stamp, the remainder partly drawn and partly painted by hand. 125 320

Sale of July 24, 1974—Great Britain

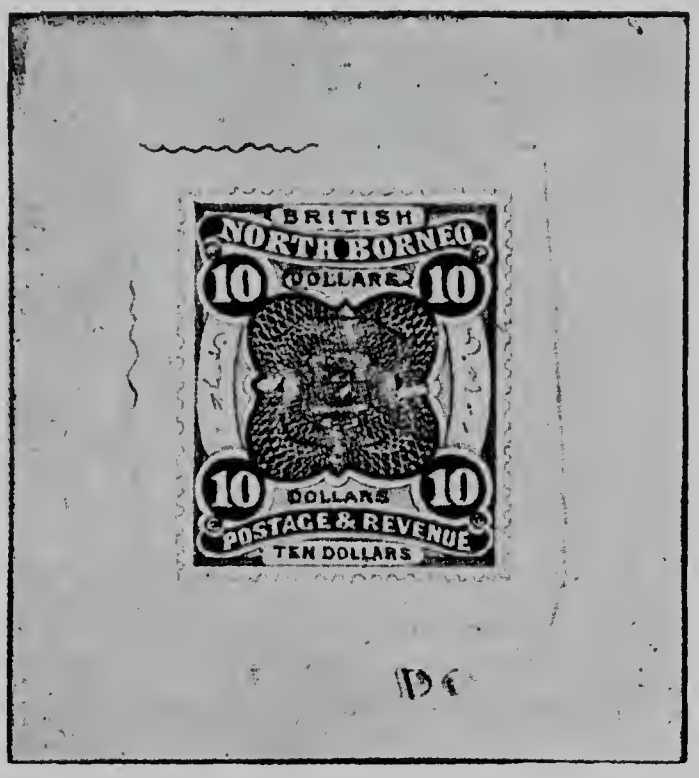
1839 Treasury Competition Essays by Charles Whiting, three types on one sheet of paper in red, black and white, the Beaufort House principle of printing, see R.L. Ency: Vol. I (page 133) 80 80

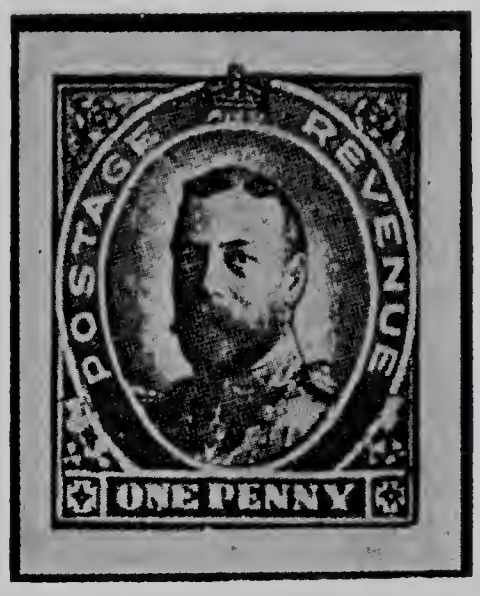
Postal Stationery

1840 Embossed Essays

Whiting's head with "Paid" (E8) in deep blue on complete envelope 75 460

—— ditto, a similar lot in green 80 475





Perkins, Bacon essay

—— ditto, in pink on part envelope	45	240
—— on Mitchell & Son "Improved Safety Envelope" in pink	55	475
—— ditto, in green	55	475
—— ditto in light blue	55	475
Wyon's head with Postage 1d: Half oz. (E11) in black on pink wove on large part wrapper (almost severed at folds) with paper adhering at one edge	200	800

Sale of Sept. 24, 1974—Great Britain

K.E. VII issues

—— 9d. die proof of the centre vignette only in black on glazed card without markings. Very scarce	300	300

King George V

Waterlow essays

Two photogravure essays of the side-face "Admiral" type in dark green with and without ornamental frame (Ex T. E. Field collection)	50	55
—— a similar pair in blue	50	75
—— another pair in red	50	80
—— another single without ornamental frame in olive black	25	33

Perkins Bacon essays

A bromide of the artist's drawing for a 1d. value showing an almost full face portrait within an oval frame, mounted on thick card (71x76mm.) (Ex T. E. Field collection)	75	40
—— an enlarged impression of the above design in green, produced by the "Printex" process, on thin card (123x86mm.). (Ex T. E. Field collection)	40	105
A 1d. essay of unknown origin in pink, with "George V" inscribed below, a rather similar head in a laureated frame, fine (Ex. T. E. Field collection)	30	35
Essays of unknown origin for a 1d. value in imperforate blocks in black, carmine, olive-green and brown-orange, single in black and green, showing the head of Napoleon, fine	35	35

Eve's head

A photographic essay (86x101mm.) for the 1d. showing the "Lion Couchant" design (see Beaumont and Stanton, page 56)	75	110
—— a somewhat similar essay (75x83mm.) for the 2d. value showing the "Wreath" design	75	130

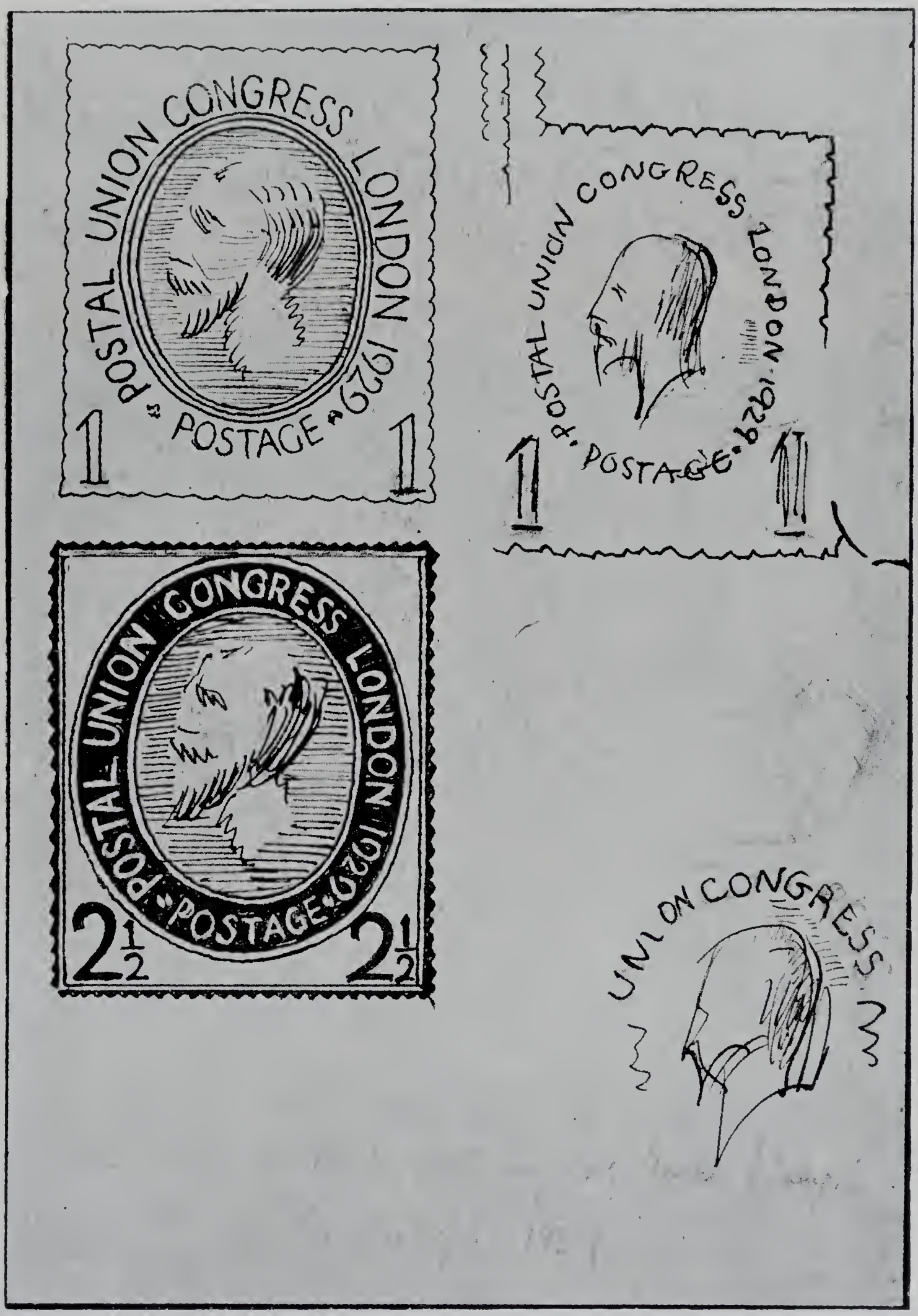
—— as last (83x99mm.), fine 75 170
—— another photographic essay (83x104mm.) for the 3d. showing the "Pillars" design, fine 75 130
—— a similar lot, but the essay a little lighter in shade, fine 75 105

The Downey Head

A proof in black from an experimental die by Perkins Bacon, on paper (67x90mm.), inked-up to produce a recess-type negative impression. One of three examples so far recorded. (Ex. T. E. collection) 400 260
—— a similar proof from the same die but inked-up to produce a normal typographic impression, on card (60x92mm.) 400 260
A die proof on card (64x62mm.) of the approved Die I (Stage 1c) head but centre only inked-up) in black, fine 125 82.50
A die proofg on card (64x62mm.) of the approved Die I (Stage 1c) head in black with uncleared background, fine 125 90
Another die proof on card (55x69mm.) of the approved Die I (Stage 3) head in pink, fine 125 360
½d., a proof from the die numbered "2" in brown-carmine on glazed paper (89x129) with coloured surround, the value tablets filled with colour before the value was engraved, very slight creasing otherwise very fine (Ex T. E. Field collection) 600 375
—— a proof from the finished die numbered "5A" in green on card (89x65 mm.) with coloured surround, fine except for two ink spots one of which just touches the design 300 300
—— an imperforate colour trial stuck on a piece of card with typewritten endorsement "Confidential Specimen for Colour George V. ½d. Unified Stamp", signed and showing framed "Stamping Department 17 May 1911" handstamp. A portion of the card has been cut away and is heavily creased and repaired 35 90
—— a marginal pair of imperforate plate proofs in black on thick paper, fine except for a slight crease in one corner 75 70

The McKennal Head

1912-22 ISSUE: A photographic essay (121x165mm.) of the first Harrison engraving which has been tounched up with Chinese white before it was reduced to stamp size, dated "2.11.12" and endorsed "46. Medal Head", faults but a scarce and unusual item 100 190
A die proof with Coinage Head (93x82mm.) in grey on thin unwater-marked paper, with uncleared background, light horizontal and vertical creases, otherwise fine 150 105
A similar die proof but with Medal Head (67x72mm.) in black, on thin card, fine 250 200
Another die proof (105x78mm.) in red of the accepted head, on glazed card with uncleared background, endorsed on reverse "2.12" fine except for small crease at top right 150 250
A proof (95x190mm.) in black of master die with unappropriated value tablet and uncleared background as adopted for 1d. and 2½d. values. Very fine and rare 600 550
½d., a die proof (68x63mm.) in black, on thick paper, some thinning other-wise fine 250 320
1d. a photographic essay (22x30mm.) for a frame of the 1d. value, also a photograph (67x59mm.) showing a composite design for a ld. and 2½d. value, possibly of essay status, fine 20 190
—— a finished die proof on thin card (28x32mm.) in red with uncleared background, fine ..... 325 N.B.
—— a similar proof (36x41mm.), in blue, fine 325 180
—— a complete set of perforated colour trials lettered on reverse A to H in horizontal pairs, fine and scarce. (16) 425 425
1½d., a small composite photographic essay mounted on card (64x85mm.), the card is a little stained and thinned, unusual (see P80, fig. 3, Beaumont and Stanton) 50 260
2d., a die proof on thin card (68x75mm.) in black, uncleared, and with horizontally shaded background to head, endorsed "24 May 1912" and stamped on reverse "759", fine 350 450
—— a similar proof (66x77mm.) in black with solid shading behind head, endorsed "30.5.12" and stamped on reverse "786", a little stained, otherwise fine 350 210



1929 P.U.C. issue—see page 22

—— a block of the imperforate colour trial in cadmium orange on gummed paper, a light horizontal crease and slight gum thinning at top, thought to be one of two known blocks 400 600

TRIALS BY THE "MOTLEY" PROCESS: 4d., imperforate colour trials in mauve and bistre on gummed paper, faults 50 120
—— a die proof (64x69mm.) in black on thin card, with uncleared surround, and even shading to head, fine 100 240
—— a die proof (65x69mm.) in black with shading halfway down sides, endorsed "Die Proof 16 Sep 12". The proof has had a hole punched in it and is a little creased, otherwise fine 250 135
—— a proof (72x38mm.) in pale blue with uncleared surround on gummed paper watermark upright, endorsed "645", a little creased otherwise fine 200 105
5d., a photographic proof stuck on to brown card (70x95mm.) in black, the image is completely reversed, fine 50 72.50
—— a similar proof (88x85mm.) but image not reversed, card endorsed "27 June 1912", fine 60 85
—— another proof stuck on card (87x84mm.) with typewritten endorsement "Embodying Mr. Eve's latest emendations (Motley Process)", fine 60 140
1934-36 PHOTOGRAVURE ISSUE: 1d., a horizontal imperforate pair of colour trials in scarlet with large head, on gummed and watermarked paper, fine except for horizontal crease at top 40 27
1936 MOURNING ESSAY: 2½d., photogravure stamp surrounded by a black border which was apparently applied before perforation, a mint block, believed to be unique. (Ex T. FIELD collection) 150 550

1929 P.U.C. issue

A series of artists drawings (12, on three large sheets) showing various early stages in the design of the proposed low values, seven are in pencil, the others ink, two of the sheets are endorsed "First sketches made for congress union stamps John Farleigh 1929" and the other "Sketches for Postal Congress Union stamps—S/S as final drawing John Farleigh", a few faults but probably unique 350 350

Isle of Man

1937 Leaflet use as propaganda by Mr. W. H. Alcock in his campaign to get separate postage stamps for the Isle of Man, with the three-legged emblem in a decorated centre with value Crown and "GR" in corners, also a similar essay without the "GR". With this lot is a batch of correspondence and a magazine article concerning these and the other essays in this sale 20 82.50
—— colour sketch in green for the ½d. by H. Kingston Lord in a somewhat similar design signed by the artist 20 46
—— a similar essay for the 1d. in red 20 80
—— ditto, another for the 1½d. in brownish red 20 80
—— a block (4x4) perforated and of the same general design as in previous lots but in black in outline only, five have the legs coloured in pink 20 72.50
—— a large hand-painted design in red by Gladys E. Speedie for a 1d. value inscribed "Manx Postage" with value on each side at top, also a rough sketch of the same reduced to normal size 20 65

In Memoriam

Max E. Esternaux, E-PS 613

Max E. Esternaux, an Essay-Proof Society member for 26 years, died at his home in Sun City, Arizona on September 27, 1974, at the age of 68 years. For many years he had charge of our regular monthly meetings, arranging for speakers at these sessions.

Mr. Esternaux actively collected U. S. essays and proofs. Professionally, he was a design engineer with Bell Telephone Laboratories where he devised circuits and crossbar toll systems linked to senders and marker design.

We extend our sympathy to his widow, Frances Reed Esternaux.

KENNETH MINUSE, *Secretary*

More Photographs of Engraver's Sample Sheets Available to Members

In the continuing program to make available to members 8 x 10 glossy photographs of the elaborate engraver's sample sheets of the 19th century, the following items have been prepared and are available for $1.50 each postpaid, mailed flat, from Kenneth Minuse, 1236 Grand Concourse, Bronx, NY 10456. Please order by number and name:

3. Draper, Toppan, Longacre & Co.



Canadian Bank Notes and Proofs with Matching Vignettes

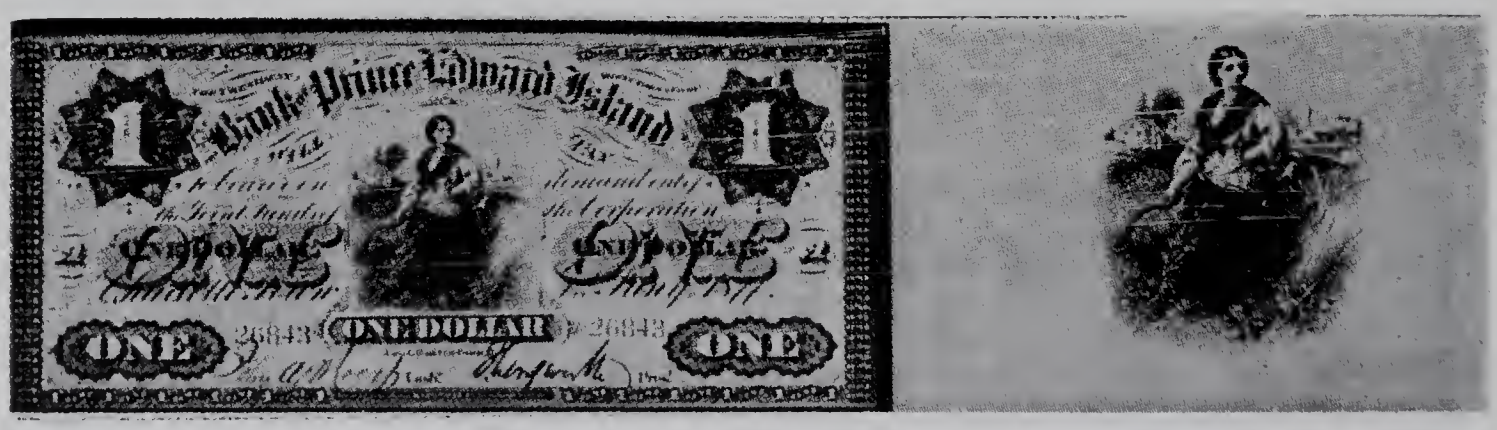
From the Walter Allan Collection, as sold at auction by Charlton Numismatics Ltd., Toronto, Jan. 25-26, 1974

ALL DESCRIPTIONS ARE FROM THE AUCTIONEER'S CATALOG

	Est.	Price Realized
$5. The Eastern Townships Bank. July 2, 1902. Ser. 229729 Br. Am. B.N. VG. A few small pin-size holes, edges have nicks and tiny tears. ¼" tear in right end. Partly erased number near left signature. Attractive blacksmith shoeing horse vignette on the back. A die proof vignette which is very similar to that on the note accompanies the note. The paddle wheeler is very slightly different in the smokestack, flag, and has the word "Quebec" engraved on it. The background has been reengraved but the foreground with the raft appears virtually identical. An interesting example of a basic design being altered to suit the particular bank's requirements. The note is the exact one illustrated in Charlton 1974 catalogue. The pair.	$450.00	350.00



$1 The Bank of Prince Edward Island Jan. 1, 1877. Ser. 26843 Br.Am. B.N. Uncirculated. Three margins are narrow. The matching die proof vignette without a surrounding border accompanies the note. The die proof actually shows slightly more design than the bank note.	250.00	300.00



$20 Union Bank of Canada, Winnipeg July 1, 1912. Ser. 31139 Br.Am. BN. Fine. A couple of tiny edge nicks. Green tint on face slightly faded. A scarce note which has the die proof vignette of the note's centre vignette along with it. The die proof is large and entire labelled "Plowing." No. V-10 of Canada Bank Note Co, Montreal. F	450.00	550.00





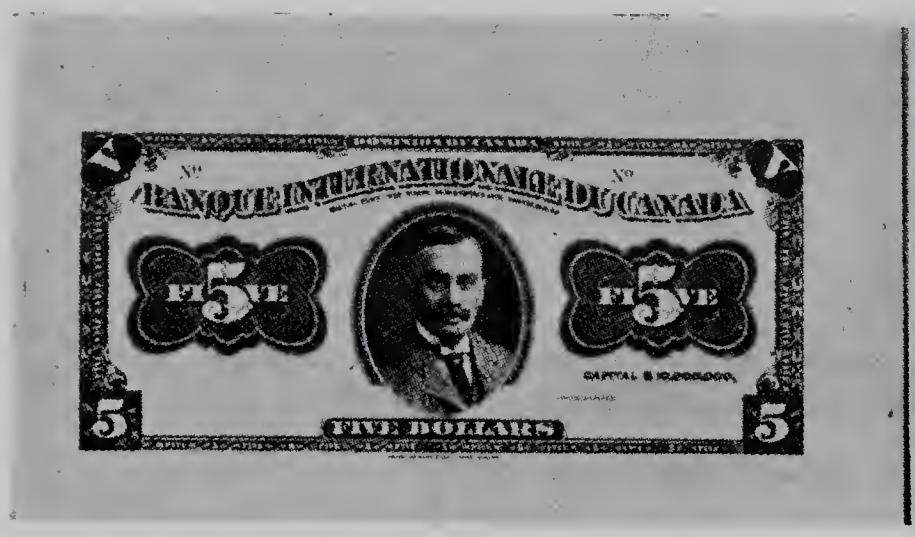
$10. Union Bank of Newfoundland. May 1, 1889. Ser. 25999 Am. B.N. Choice EF Plus. Note has several pin-size holes at top left and a few counting creases, one very tiny edge tear and small part of two stamp hinges on the back. A beautiful orange and yellow note with a bright orange back. Along with the note is the beautiful die proof vignette of the central ship among ice floes called "Sealing." EF Plus 1000.00 1200.00



$50. The Bank of Hamilton. June 1, 1892. Western B.N. Specimen note. About EF. Note has a ¼" tear in right edge and some very light soiling. It has two round punch cancellations and six small letter W punch cancellations. An attractive green note with an interesting Indians hunting buffalo vignette on the back. No record of the issued note having been offered in recent years. With the specimen is an attractive die proof of the central tug boat vignette. Interestingly the vignette on the note has the flagpole slightly shortened (in order to fit the note) and the small pennant on the pole was altered. The die proof has an attractive elaborate oval border, not used on the bank note. About EF 700.00 500.00









$5 The Banque Internationale du Canada (1911). Am. B.N. A black and white cardboard proof (impression directly on cardboard) or essay of this extremely rare bank's notes. It includes the plate alignment marks, etc., from the entire original plate, and has several small punch holes at each end and along the top (used to hold the card in place when making the impression). The back has four small areas of paste in the corners. With this rare piece is the equally rare die proof vignette of the central portrait "Mr. Forget", president of the Bank. It is in choice condition on large card with American Bank Note Co. N.Y. imprint. The pair 500.00 525.00

Proofs in 1975 Scott's "Specialized"

(Continued from Page 15)

Price Comparison Chart

Scott Cat. #	1974	1975			
1P(1)	195	225	J1P4-J7P4	2.25	3.25
2P	195	225	J22P4-J28P4	1.50	3.00
3P4	45	60	OX1P1	75	90
4P(1)	390	450	Wove	13	15
219P1	120	150	Glazed	40	50
219D-P1	175	210	OX1P2	40	50
220	150	175	OX1P3	22.50	25
221-224P1	115	150	BLK of four	100	115
225	200	275	OX3P4	5	6
226	115	150	BLK of four	25	27.50
227-229	125	175	OX4P1	65	75
262P4 plate BLK of 6	550	700	P2	22.50	25
263P4 plate BLK of 6	700	1,000	P3	2.25	3.00
285-291P1	250	300	Block of 4	12.00	20.00
292-293	285	350	OX6b-P	45	50
294-299P2a	325	350	OX10P-OX10d-P	22.50	25.00
331P2 342P2	225	275	PR9-PR79P1	17.50	25.00
611P1	400	500	RW1P2-RW12P2	225.00	275.00
718-719P1	525	600		(all in italics)	
718-719P1a and P2	450	500	112TC/118TC	500	600
C3P1	2250	2750	J1TC-J7TC all colors	75	90
C4, 5, 6P1	1300	1750	OX1TC	50	55
F1P1	550	600		85	90
F1P2	375	400	OX3TC	30	35
F1P2a	425	450	PR9TC-PR32TCa, b, c, d, e	20	25

In Review

NEW REVENUE ESSAY-PROOF HANDBOOK

Essays and Proofs of United States Internal Revenue Stamps, by George T. Turner. Bureau Issues Association: 1974. xi+446 pages, illustrated, hardbound. (Price $30.00, from the BIA, 19 Maple St., Arlington, Mass. 02174)

A "first" in any field is always a notable event; the making of order out of chaos is certainly an enviable achievement. And such is the substantial volume compiled by George T. Turner: the first catalogue to describe the essays and proofs of all U.S. revenue stamps.

In terms of the quantities issued, revenue stamps are fully the equal of postage stamps and of paper money. It is only in collecting interest that they have taken a quite minor place. But revenue stamps have not lacked for dedicated and serious collectors and students. In a very interesting introduction, George Turner has given a philatelic history of this subject, tracing the great collections down to the present day.

The essays and proofs of ALL classes of U.S. revenue stamps are treated in this volume: the general documentary and proprietary issues; private die proprietaries; revenue stamped paper; and the issues of "tax-paid" revenues. All of the essays are illustrated and all, except those in the Smithsonian's "Eagle" collection, are priced. This feature, pricing, might be thought to be controversial or even unneeded, but as done here, works out very well. Mr. Turner only claims that the quotations are meant to be a relative guide, yet the figures chosen are quite representative of today's transactions.

As with all pioneering studies there will be still further items to be recorded. The "Sturgeon" essays, mentioned in Brazer's handbook, are not listed here. A few of the entries may be found to be not needed. I believe that some of the tobacco tax-paids listed as proofs are issued stamps.

No revenue stamp enthusiast will *need* this review, he knows he *must have* the book. The collector of postage essays and proofs, on the other hand, should know that the same printing firms that submitted essays for postage stamp contracts also made revenue essays. The student of printing history, too, will find much of real interest. In sum, with the publication of this volume one of the important, hitherto uncharted, areas of stamp collecting interest is made accessible.

ERNEST C. WILKENS

The United States 1869 Issue—An Essay-Proof History, by Fred P. Schueren. 1973. Published by the Collectors Club of Chicago, 1029 N. Dearborn St., Chicago, IL 60610. $17.50 regular edition (de luxe edition sold out). 127 pages, 7 x 10½, hard cover, cloth bound, profusely illustrated, bibliography.

Members of EPS will recognize the subject matter of this book as that which originally ran serially in the JOURNAL from 1969 to 1971. Mr. Schueren made corrections and revised the text, added a chapter of breathtaking photographs, and assembled the whole into handbook form.

EPS'ers need no introduction to the pleasures of the varied essays and proofs of our first pictorial series, but they may well desire to own this attractive volume for their reference libraries. The author and the Collectors Club of Chicago are to be commended for their initiative in making it available.

The Postage Stamps and Postal History of Canada, by Winthrop S. Boggs, published by Quarterman Publications, Inc., 5 S. Union St., Lawrence, MA 01827. $40.00. 912 pages, 6 x 9, illustrated profusely, hard cover, cloth bound.

This "bible" of Canadian philately. first published in 1945 in two volumes, is once again available as a quality reprint in one large volume. It includes a new 38-page section of corrections and additions compiled from the late author's own notes but presented "as is," with no effort to correlate them with more recent research which might outdate some of them.

EPS'ers familiar with the original edition know that their specialty is served well, not in a separate section, but incorporated into the chapters on specific issues to tell the entire story. Since the original was published under wartime conditions, illustrations are not as clear as one would wish but they have come through the reprint process with little further deterioration.

Family Album on Netherlands Stamps

An unusual innovation in stamp design is seen in the Netherlands child welfare stamps of 1974. Because they marked the 50th year of this type of postal paper, designs linked to the "good old days" were chosen. They consist of reproductions of four typical child photographs of the turn of the century.

The two young girls in their quaint dresses on the 45c+20c are still alive today, aged 77 and 76. The boy with a hoop on the 30c+15c was their uncle who died six years ago at the age of 76. Another uncle and an aunt appear as infants on the 35c+20c, while a maternal cousin graces the 60c+20c. All the photos were derived from a family album which belonged to Gerardus van Bruggen. It came into the hands of a grandson, an art teacher named Wim Smits, who in turn loaned it to one of his pupils, Antoinette Lucassen-van Oeffel, who had entered the contest for the stamp designs.

Vatican Holy Year Issue

A set of 11 four-color photogravure stamps printed by the Polygraphic Institute of the Italian State was issued Dec. 18, 1974 by the Vatican to mark the Holy Year 1975. Each stamp features a special design, nine of which are art reproductions from the four major churches in Rome—St. Peter's, St. Paul's Outside the Walls, St. John Lateran, and St. Mary Major. One shows the Vatican coat of arms, while the highest denomination has a sketch by Prof. Lino Bianchi Barriviera of Pope Paul VI on the papal throne.

The designs with art reproductions are:

10 lire—"Christus victor" between SS. Peter and Paul (St. Peter's Basilica in the Vatican—Vatican Grottoes).

25 lire—Christ as depicted in the niche of the Pallia (St. Peter's Basilica in the Vatican).

30 lire—the face of Christ, from the mosaic of the apse (Basilica of St. John Lateran).

40 lire—the Cross, surmounted by a dove, from the mosaic of the apse (Basilica of St. John Lateran).

50 lire—Christ enthroned, from the mosaic of the facade (Basilica of St. Mary Major).

55 lire—a reproduction of St. Peter, from the mosaic of the facade (Basilica of St. Mary Major).

90 lire—St. Paul, from the mosaic of the facade (Basilica of St. Mary Major).

100 lire—the head of St. Peter, from a fragment of the ancient apse (Basilica of St. Paul outside the Walls).

130 lire—St. Paul from the mosaic of the apse (Basilica of St. Paul outside the Walls).

Paper Money Proof Material Sold at Stanley Gibbons Auctions, Ltd., London, June 24, 1974

ALL DESCRIPTIONS ARE FROM THE AUCTIONEER'S CATALOG

(Realizations in Pound Sterling)

	Est.	Price Realized
AUSTRALIA. Commonwealth of Australia, three plate proofs in block for 10/-, 10/6 and 20/- Postal Notes (Postal Orders) on thick glazed paper. Also a smiliar proof for the underprint used VF-GVF	£30	21
BRAZIL. Imperio Do Brazil, proof 200 reis, Serie 4A, in black, with pencil notes but undated. Signs of previous mount marks on reverse but nearly VF	60	N.B.
BRAZIL. Imperio do Brazil, two unsevered proof pairs in black: 1,000 reis, Serie la, with diagonal 'Specimen' overprints in black, inscribed 'Decreto do 1 de Junho de 1833; also a 5,000 reis proof, Serie la, undated. Some soiling and signs of previous mounting but F	40	56
BRITISH GUIANA. The British Guiana Bank, $20, Demerara, 18—with 'Specimen' overprint in black at bottom. Also a similar proof for $100, but with no overprint. The $20 has a small tear at upper right and both proofs show signs of previous mounting on the reverse but are F	350	270
BUENOS AYRES. La Provincia de Buenos Ayres, unsevered proof pair in black, 100 pesos, dated 1st November 18—. Printed by Perkins, Bacon & Petch, London. Small tear at bottom and previous signs of mounting on reverse, but F	40	64
BUENOS AYRES. La Provincia de Buenos Ayres, proof in black, 500 pesos, dated in pencil, 5th September 1850. Hole upper left, otherwise fine, and rare F	35	38
BUENOS AYRES. El Estado de Buenos Ayres, four proof pairs and a proof block of four in black; 1 peso, block of four, small tears at bottom and right; 5, 10, 100, and 200 pesos in pairs. The 100 and 200 pesos bear edge tears and latter has some soiling but all are fine to very fine. All printed by Perkins, Bacon & Co. Ltd., London, dated Mayo 25 de 1858 and with 'Specimen' overprints in blue or black F-VF	160	180
CANADA The Bank of British North America, £1 ($4) payable at St. John's, New Brunswick, dated 1st January 1853, proof in black. Small tear at left F	80	52
CANADA. The Bank of British North America, $2, Victoria, Vancouver Island, proof in black dated 2nd January 1860. Also a $10 proof in black dated 9th November 1867 and $20 proof dated 5th March 1860. Pencil notes at bottom VF	400	310
CANADA. The Bank of British North America, proof $100 in black and green, dated 15th August 1861. Also a proof of the '$100' underprint in green, dated 16th January 1862 and a proof of the frame in black dated 15th April 1872. The latter two bear pencil notes at bottom, and have small traces of previous mounting while the 1861 proof has a grease mark on the left-hand side but all three are F-GF	250	250
CANADA. The Bank of British North America, Halifax, Nova Scotia; four proofs in black: $20, 24th May 1865; $10, 1st July 1870; $5, 1st July 1871 and $4, 1st December 1874. Pencil notes at bottom. The latter three have small traces of previous mounting on the reverse but all four are F-VF	300	320
CANADA. The Bank of British North America, Kingston, two proofs in black; $4, 4th May 1872 and $10, 6th May 1872. Pencil notes at bottom. Small traces of previous mounting on reverses but VF	130	140
CANADA. The Bank of British North America, at London, Canada West, proof $10 in black dated 24th May 1866. Pencil notes at bottom. Small paper adherence to face and traces of previous mounting on reverse but F	70	62
CANADA. The Bank of British North America, at Montreal, $10 proof in black, dated 1st August 1870. Pencil notes at bottom. Small thin and traces of previous mounting on reverse but F	70	60

CANADA. The Bank of British North America, Ottawa, three proofs in black: $10, 1st September 1865; $20, 31st January 1871; and $4, 1st December 1871. All bear pencil notes-Mount marks on reverse but VF 150 155

CANADA. The Bank of British North America, $4 Quebec 22nd Nov. 1871, proof in black. Pencil notes at bottom VF 100 95

CANADA. The Bank of British North America, St. John, New Brunswick, five proofs in black: $5, 1st December 1862; $50, 1st January 1870; $4, 31st May 1871 (with red 'Specimen' at bottom); $20, 29th April 1872 and $10, 18th June 1872. All except the $4 bear pencil notes. The $50 has small edge tear at bottom left and the $20 has two thin patches on reverse, otherwise GF-VF 450 400

CANADA. The Bank of British North America, $5 Toronto, 4th January 1865, proof in black VF 80 75

CAPE OF GOOD HOPE. Cape Government, proof £5 in bottle green, uncut sheet of three impressions as given by the plate. The centre proof is dated Nov. 2nd in pencil and, with some small paper adherence to the edge of the face, has lost the bottom left corner, but is otherwise very fine. Also a proof in the same colour, on thick card, of the reverse, dated in pencil October 28th 1891. A truly beautiful and interesting pair VF 600 430

CAPE OF GOOD HOPE. Cape Government, proof £10, undated, and £20, dated in pencil Jan. 27th 1905, in black on pink, inscribed Cape Town. Both bear slight traces of having been mounted, the bottoms having been cut away by the bank, but are VF 75 54

CAPE OF GOOD HOPE. The Oriental Bank Corporation, proof £10, Port Elizabeth, and £20, Cape Town, in black, undated. Both bear pencil notes; the £20 has had the sides cut away by the bank and both show traces of previously having been mounted on the reverse, but nevertheless VF & F 80 64

CEYLON. The Chartered Mercantile Bank of India, London and China, Ceylon Branch, Colombo four proofs in black: Rs.10, Colombo, 1st January 1870, small tear bottom left; Rs.5, Colombo, 1st January 1872; a guilloche and panel proof 'Five Rupees', dated 1869 in pencil, top left corner missing, a panel and '10' vignette proof. The Rs.10 and Rs.5 show signs of previous mounting on the reverse. Printed by Perkins, Bacon & Co. Ltd., London F-VF 100 64

CEYLON. The Chartered Mercantile Bank of India, London and China, Ceylon Branch, Kandy, two proofs in black: Rs.10, Kandy, 1st January 1870, some paper adherence on face, and Rs.5, Kandy, 1st November 1873, with edge tears. Printed by Perkins, Bacon & Co. Ltd., London. The former has signs of mounting on the reverse, but both proof are F 85 52

CEYLON. The Oriental Bank Corporation, Colombo, three proofs in black: Rs.100, Colombo, undated; Rs.100, Colombo, 1st March 1875, with black 'Specimen' overprint at bottom and Rs.50, 1st January 1876 with similar overprint. The Rs.100 of 1875 has a centre tear and all three show signs of previous mounting on the reverse but are F-VF 350 240

CEYLON. The Oriental Bank Corporation, three proofs in black: Rs.5, Colombo, 18—, on thick card; a similar proof (on paper) with Sinalese and Tamil scripts added and the third, similar to the second but dated 15th February 1864. The second proof has a small thin on the reverse and the third a tear at upper left and hole in the centre panel. All three have signs of previous mounting on the reverse fair-F 100 68

CEYLON. The Oriental Bank Corporation, Colombo, two proofs in black; Rs.10, Colombo, undated and Rs.10, 1st January 1870. The former has damage to the bottom left corner and the latter to the bottom left and upper right. Both proofs show signs of previous mounting on the reverse but are F 120 82

CEYLON. The Oriental Bank Corporation, Galle, three proofs in black: Rs.10, Galle, 15th June 1866, with tear at bottom right; Rs.5, 15th February 1867, tear at right, and a Rs.10, dated 15th April 1875. Printed by Perkins, Bacon & Co. Ltd., London. All three have previous mount marks on reverse but are F 120 115

CEYLON. The Oriental Bank Corporation, Kandy, three proofs in black: Rs.10, Kandy, 15th March 1866; Rs.5, 1st July 1873, two small thins on reverse and Rs.10, 1st July 1873. Printed by Perkins, Bacon & Co. Ltd., London, all three have pencil notes and show signs of previous mounting on the reverse, but are F-VF 150 105

(To be continued)

Reports of Society Monthly Meetings

By ERNEST WILKENS

Meeting of October 10 1973. Present were Mrs. Ehrenberg; Messrs. Bagby, Boutrelle, Essner, Finkelburg, Jackson, Minuse, Morris, Wilkens, and Yollis. Our guest was Mr. Gene Hessler.

Falk Finkelburg first showed what he described as a "rare essay for the 1923 issue" —an enlargement of the frame of the 7-cent stamp containing a portrait, not of President McKinley, but of Falk himself. (This "essay" had been created by his son-in-law as a gift.) For his exhibit, Mr. Finkelburg had chosen the U. S. 1869 issue, starting with the 1-cent Franklin. Large die proofs of the small numeral essay were shown in five trial colors. He continued with plate proofs in blocks of the essay in shades of brown, olive, and buff, and also in grilled, perforated and gummed examples. The issued design was shown as a large die proof in black as the stamp, as the 1875 reprint, and as plate proofs on India and card.

Dr. Glenn Jackson displayed an essay for the $10 National Bank Note. With this, he showed the original wash drawing by T. A. Liebler used for the right side vignette "America Seizing Lightning" and a photo of the drawing "Franklin and Electricity," the design used for the vignette on the left side of the note. A note, but with slightly altered vignettes, was printed by the American Bank Note Co.

Mark Essner exhibited a set of 1-cent 1851 trial color proofs on colored cards, said to be one of only six such sets made by E. Schernikow of these Toppan, Carpenter & Co. essays. Mr. Essner then displayed the 1-cent of the 1861 issue, first as a hybrid large die proof from a presentation book, then as the 1915 small die proof, and finally as plate proofs on India and card. A wide variety of experimental uses were shown, most notably a full pane of 100 from Plate #12 in pale brown on waxy paper.

Meeting of November 14, 1973. Present were Mrs. Ehrenberg, Mrs. Warm; Messrs. Bagby, Finkelburg, Gros, Jackson, Minuse, Morris, and Wilkens.

Falk Finkelburg continued his exhibition of the 1869 issue, this time showing the 2-cent "Post Horse and Rider." He began with two different trial color large die proofs of the small numeral essay and went on to show plate essays in blocks representing no less than 14 different colors or shades, and the essay grilled, including a double grill. Blocks of plate proofs of the issued stamp were shown on India and card in seven shades of brown. A large die proof completed this wonderful display.

Dr. Glenn Jackson showed materials relating to a reception given for President Andrew Johnson in St. Louis in 1866. He read off the menu at the dinner—course after course, all with a seemingly impossible variety of food and drink. He then showed further items from his collection of ferry and trolley tickets: large die proofs of tickets, proofs of vignettes of street cars used for stock certificates, and the tickets and certificates themselves. One notable example was a 25-cent note issued by the Brooklyn South Ferry Company and dated July 1, 1837.

Julian Gros displayed Franklin D. Roosevelt's original looseleaf album of large die proofs of the 1922-25 regular issue and the commemorative issues of the 1920's. The album had been given to FDR before his inauguration.

Meeting of February 13, 1974. Present were Mrs. Ehrenberg, Mrs. Warm; Messrs. Bagby, Gottlieb, Gros, Minuse, Warm, and Wilkens.

Murray Gottlieb showed a collection of proofs and essays from the period 1847-1869 with portraits of Washington and Jefferson. The extensive field of 1861-67 essays was well represented by many of the grilled proofs and the fragile Lowenberg essays.

Julian Gros displayed a set of large die proofs of the 1910-11 Postal Savings Mail official stamps. Also shown was a complete collection of savings stamps and the war savings stamps of 1942-45. Mr. Gros then exhibited large die proofs of the first two designs of the Post Office Seals.

Mrs. Lynne Warm showed some recently acquired material in the 1894 series; notably further examples of plate number strips and blocks, and a cover used in Samoa.

Meeting of March 13, 1974. Present were Mrs. Ehrenberg, Mrs. Warm; Messrs. Bagby, Essner, Gros, Higgins, Jackson, Warm, Wilkens, and Yollis.

Mrs. Rae Ehrenberg exhibited her collection of philatelic autographs. The first section comprised part of her former departmental stamp collection and featured Presidents and cabinet members. A second section was made up of famous American women. Covers with autographed letters were shown from Susan B. Anthony and Frances Willard, among others. Mrs. Ehrenberg also showed a very comprehensive collection of United Nations stamps accompanied by autographs of the designers of the stamps.

Dr. Glenn Jackson displayed his collection of Waterbury fancy cancels and postal history. The famous fancy cancels were the work of John W. Hill beginning in 1865 (August 25th is the earliest date known) and continuing into the 1880's. Many of the approximately 250 different designs, carved by Hill on pieces of cork, have had their dates of use recorded; some were surprisingly long-lasting, others were in use only a day. Dr. Jackson also showed other, regular cancellations used in Waterbury during this period. As with most widely collected material, counterfeits were to be seen.

Meeting of April 10, 1974. Present were Mrs. Ehrenberg, Mrs. Warm; Messrs. Bagby, Corette, Essner, Finkelburg, Gottlieb, Gros, Horton, Jackson, Warm, and Wilkens. Our guest was Mr. Steven Cohen.

Falk Finkelburg exhibited proofs of the 1847 issue. Rare full-sized large die proofs and a contemporary large die proof of the 5c in black were shown. Mr. Finkelburg told that only the early proofs of this issue were sharp in impression and without flaws. A group of small die trial colors—pale shades of red, green and blue—and issued colors on India and bond followed. He displayed the 1893 proofs on glazed card and on various colored papers—green, yellow, orange, etc., including shades of these papers. Specimen overprints, the 1875 reproductions, including examples of the five different printings on card, and the 1915 Panama-Pacific set were all shown. Amid this wonderful display, a trial color of the 10c in green was much admired.

Dr. Glenn Jackson showed examples of the work of a contemporory stamp designer and engraver, John Hay, who had been employed by the United States Bank Note Co. and the American Bank Note Co. A good part of his work involved the use of embossing, and proofs of stamps and postal stationery for Canada, the Philippines, and the United Nations were shown. Mr. Hay, in addition to his work as an engraver, was a published author and an inventor. Dr. Jackson exhibited essays of a method, patented by Hay, for printing on tile, glass, or paper without the steel plate touching the printing medium.

Bradley B. Horton displayed an essay for the first U. S. penny postal card of 1873 as proposed by the then Representative James A. Garfield.

Meeting of May 9, 1974. Present were Mrs. Warm; Messrs. Bagby, Corette, Essner, Finkelburg, Gottlieb, Gros, Jackson, Minuse, and Wilkens.

Daniel Bagby showed a collection of reprinted sheets of 20, in trial colors, of the American Letter Mail Co. local of 1844. Mr. Bagby then displayed the 1845 New York Postmaster Provisional as the unused stamp and as compound large die proofs in sepia, violet black, and black. This was followed by sets of both designs of the 1861 issue, plate proofs on India. The decorated album pages on which these were mounted drew appreciative comment.

Mrs. Lynne Warm showed a complete page from the Roosevelt book: small die proofs of the 1902 issue. Also displayed was an attractive lot of advertising covers from the turn of the century.

Mark Essner exhibited large die proofs of the 1907 Jamestown issue and two progressive large die proofs of the 5-cent Pocahontas, the first with no shading in the background, and then with some shading. Mr. Essner also showed die proofs of the 1919 Victory issue; one, in black, had an unfinished background.

Thomas Corette displayed two albino impressions of the 2-cent Columbian Exposition issue envelope of 1893.

Falk Finkelburg showed American Bank Note Co. essays prepared for their 1881 issue. The 1-cent Franklin, 3-cent Washington, and 3-cent Liberty essays of 1877 were shown in various trial colors on India and on glazed papers. This was followed by a design model for the 1881 issue on colored paper and by large die proofs of the vignettes for the 1-cent and 10-cent values. Mr. Finkelburg then displayed a comprehensive collection of the proofs of this issue. Amidst the wealth of material shown, a trial color for the 3-cent in light brown and a block of six of the 3-cent with an anti-cancellation-removal protective feature were especially interesting.

Dr. Glenn Jackson showed a portrait of the artist and engraver Frederick Girsch (1821-1895), dated 1839, before he came to New York. A collection of proofs of state seals as used on the reverses of National Currency was displayed. Also shown was a die proof on large card of an elaborately engraved alphabet. A note on the back of the card read "engraved for government—to make it more difficult to counterfeit—I posed for some of these. M.B.D." Dr. Jackson explained that Mrs. Dunwoody, daughter of Charles Burt, had written the note.

Meeting of June 12, 1974. Present were Mrs. Ehrenberg; Messrs. Bagby, Essner, Gros, Jackson, Minuse, Rasmussen, and Wilkens. Our guest was Mr. Daniel Olsen.

Andrew Rasmussen displayed a collection of vignettes of Christopher Columbus. These included a large die proof signed by J.F.C. Smillie (the use to which this was put is not known), vignettes of Columbus as used on Caracas bank notes; the Barcelona souvenir card, the U.S. Postal Panel for 1972 "Stamp Collecting" commemorative, and proofs of the American and the Continental Bank Note Companies showing scenes from the life of the explorer. Mr. Rasmussen also showed the vignette "Liberty and Union," engraved by Charles Burt, as a die proof and in many of its uses.

Mark Essner showed an interesting recent acquisition: the complete design of the 6c Franklin essay for the 1851 issue (Brazer 34aEd) in black on India paper. The beauty of the frame for this essay was commented on.

Dr. Glenn Jackson exhibited a blank album made for or by the Bureau engraver, Frederick Pauling. The small, leather-bound volume had pages with depressions to be used in mounting stamps. Dr. Jackson has filled the album with India proofs of U. S. issues from 1847 to 1898, thus fulfilling its original purpose. Also included were a number of scarce essays: the 1868 Jones essays with portrait of President Grant and the "Peace 1814-1914" essay.

(Members in the New York area and from other areas, as well as interested guests, are always welcome at the monthly meetings. They offer an unusual opportunity to see at close range some of the truly fabulous material in the essay-proof field. Meetings are held at the Collectors Club, 22 E. 35th St., New York, on the second Wednesday of each month except January, May, July and August (the January and May meetings being held the following day, Thursday).

Secretary's Report

By Kenneth Minuse, *Secretary*
1236 Grand Concourse, Bronx, NY 10456

Members Admitted

1363 Levinson, Sidney A.
1364 Olsen, Daniel C.
1365 McGuire, David E.
1366 Eisenberg, Jay Lynn
1367 Reynolds, Diane F.
1368 McCarron, Robert D.
1369 Metzger, Daniel R.

Applications Received

1370 Knapp, Steven, 1000 West 16th Street, Tempe, Ariz. 85281 (U. S. & U. S. 1c Series 1902) by Falk Finkelburg
1371 Lisot, O. L., Box 607, Littleton, Colo. 80120 (Arabic & African) by Glenn E. Jackson
1372 Von Hake, Joseph, Star Route 2, Box 6, Hawley, Pa. 18428 (U. S.) by Kenneth Minuse
1373 Mackal, Roy P., 9027 S. Oakley, Chicago, Ill. 60620 (19th Century Proofs) by Richard G. Taylor
1374 Nathan, Davis A., Box 127, Bloomington, Ind. 47401 (U. S. Revenues) by Kenneth Minuse
1375 Detjen, Gustav, Box 150, Clinton Corners, N. Y. 12514 (Foreign Proofs) by Kenneth Minuse
1376 Gish, Charles N., 8908 East 17th Street, Tulsa, Okla. 74112 (Mint U. S. & Proofs) by Kenneth Minuse
1377 Berlin, Dr. Steven J., 1046 Flagtree Lane, Baltimore, Md. 21208 (U. S. & U. N.) by Kenneth Minuse
1378 McClellan, Robert G., Box 563, Northbrook, Ill. 60062 (U. S. Classics) by Richard Taylor
1379 Kern, James c/o Post Office, Oranoco, Minn. 55960 (Early U. S. & Mexico) by Falk Finkelburg
1380 Hayes, Harry, 48 Trafalgar Street, Batley, West Youkshire, WF17 7HA England (Bookseller Publisher) by Kenneth Minuse

Change of Address

1367 Reynolds, Diane F., 3008 161st Ave. S. E., Bellevue, Wash. 98008
1272 A. F. Bostwick, 15742 Williams Street., Apt. 130, Tustin, Calif. 92680

Deceased

613 Esternaux, Max.
1192 Affleck, C. J.

Resignations

1058 La Vardera, Frank L.
1053 Schwartz, Richard

Total Membership 380
Non-Member Subscribers 30

Thirty-First Annual Meeting of The Essay-Proof Society, 1974

President Jackson called the meeting to order at 8:00 P.M. at the Collectors Club, New York, N. Y. At his direction the Secretary read the Call for the Meeting.

After a few opening remarks the President appointed a Credentials Committee, whereupon the meeting was declared open for business.

The Secretary was directed to read the minutes of the 1973 Meeting. Upon motion duly made and carried these minutes were accepted as reported in The Essay-Proof Journal, Whole No. 121 page 34.

The President appointed a Nominating Committee, Julian F. Gros Chairman, to nominate Candidates for the expired terms on the Board of Directors.

The reports of various Committees were read. Upon motion duly made and carried, these were accepted with thanks.

The Nominating Committee presented the following slate for the term expiring June 30, 1977: Rae D. Ehrenberg, Julian F. Gros, Robert H. Pratt and Rudolf Wunderlich.

After asking if there were any further nominations from the floor and having heard none, the President declared the nominations closed. On motion duly made and carried, the Secretary was directed to cast a single ballot for the nominees. Thereupon they were declared elected to the Board of Directors for the term expiring June 30, 1977.

The meeting was then opened for new business. Again this year there was a serious discussion about the lack of suitable articles for our JOURNAL. It is hoped this discussion will result in correcting this problem.

Some other projects, including catalog reprints, were discussed and tabled until the December meeting of the Board of Directors.

KENNETH MINUSE, *Secretary*

Report of the President

The Society's 31st year has been an eventful one. Our JOURNAL won a vermeil award at INTERNABA. Secretary Ken Minuse reports a continuing modest gain in memberships, from 358 (members and subscribers) to 403 as of June 30, 1974, a gain of 45.

We were saddened by the death of Thomas F. Morris, a charter member who had worked hard for 30 years to help the Society in whatever way possible. When times were lean, he solicited funds. He authored many articles for the JOURNAL and provided information so that others could present good articles. It is up to each of us to work a little harder to fill the void caused by his passing.

The JOURNAL requires an endless supply of articles. If you have a project which should be included, won't you correspond with our good Editor, Barbara Mueller? She can help you in its preparation and get it into print. We are feeling the effects of inflation, but the Board is desirous of keeping the dues down as long as possible.

If you are planning on coming to New York for business or pleasure, why not come at a time you can attend our meeting at the Collectors Club? You are welcome.

My sincere thanks to everyone who has helped to make this year a successful and pleasant one.

GLENN E. JACKSON, *President*

Report of the Secretary

It is a pleasure to report that our membership has increased wonderfully during the past year. As of the date of this report we have 373 members and 30 non-member subscribers.

We have the following members to thank for this increase:

John Alden	1	Eric P. Newman	1
William R. Benfield	1	Andrew P. Rasmussen	1
Falk Finkelburg	1	Louis K. Robbins	1
Dr. Howard S. Friedman	3	Harold Van Buskirk	1
Glenn E. Jackson	1	Secretary	29
Thomas F. Morris	1		

Most of those listed under the Secretary were the result of unsolicited inquiries.

Sales of back issues of the JOURNAL were only $80.00. The reason for this poor showing is that we cannot supply many of the issues. In fact, we have orders for over a hundred dollars' worth which we cannot supply. At this point I would like to ask members who might have extra JOURNALS to donate them to the Society and deduct the value of them at 2.50 each on their income tax returns under Sections 2055, 2106 and 2522 of the Code.

There are about only 20 copies of the Society's *Catalog of the Essays & Proofs of British North America* on hand. Anyone wanting one of these should order it now as those on hand will not last long. The price is $15.00.

At this time the Secretary wishes to thank Ernest C. Wilkens, our Treasurer, for the help he has given me with many of my duties, which otherwise might have been neglected.

Also appreciation should be given to Barbara Mueller, our hard working Editor, for getting our JOURNAL out on time and getting us publicity in the philatelic press.

KENNETH MINUSE, *Secretary*

Report of the Treasurer

Shown below is the balance sheet of The Essay-Proof Society, Inc. as at June 30, 1974 together with a statement of operations for the twelve months then ended.

Once again we must express thanks for the generosity of many members whose contributions are vitally needed for our Society to function in a world of ever-rising costs. Contributions have been received from the following members during the fiscal year ended June 30, 1974:

Daniel H. Bagby	$25.00	Robert K. Holton	5.00
Albert P. Bantham	10.00	Philip Little, Jr.	5.00
Adrien Boutrelle	5.00	Ethel B. McCoy	5.00
C. J. Bush	5.00	Jack E. Molesworth	15.00
Fred L. Caposella	5.00	Thomas F. Morris, II	15.00
Robert E. Cook	10.00	Barbara R. Mueller	5.00
L. A. Davenport	10.00	J. Roy Pennell	15.00
J. Leonard Diamond	5.00	Robert H. Pratt	5.00
Mark Essner	5.00	Fernan Rodriguez-Gil	5.00
Falk Finkelburg	10.00	Joseph F. Rorke	5.00
L. Gerald Firth	15.00	Fred P. Schueren	25.00
Howard B. Goldstein	10.00	C. Dewar Simons	5.00
Vincent G. Greene	5.00	Clinton B. Vanderbilt	5.00
Julian F. Gros	10.00	Virgil Winkler	10.00
Erwin H. Griswold	15.00	Rudolf G. Wunderlich	100.00

Donors may deduct contributions to THE ESSAY-PROOF SOCIETY, INC., as provided by Section 170 of the Internal Revenue Code. Bequests, legacies, devises, transfers, or gifts to the Society for its use are deductible for Federal estate and gift purposes under Sections 2055, 2106 and 2522 of the Code. Dues are not deductible.

THE ESSAY-PROOF SOCIETY, INC.
Balance Sheet, June 30, 1974

Current Funds:		
Cash in Banks:		
First National City Bank, N.Y.	$ 75.22	
New York Bank for Savings	3,163.99	$3,239.21
Fund for the publication of handbook of U.S. Essays and Proofs, donation of Rudolf G. Wunderlich, on deposit in Central Savings Bank, N.Y.		751.09
Total Assets		$3,990.30
Surplus:		$3,990.30
Total Surplus		$3,990.30

Statement of Operations
for the Year ended June 30, 1974

Income:		
Membership Dues	$3,447.50	
Subscriptions	164.00	
Advertising	333.10	
Journal Sales	487.50	
Sample Sheet Sales	132.00	
BNA Catalog Sales	129.00	
Interest on Savings Accounts	199.78	
Contributions	370.00	
Total Income		$5,262.88
Expense:		
Printing	$3,836.68	
Photo-engraving	618.95	
Editor	600.00	
Sample Sheet Expense	52.75	
BNA Catalog Expense	39.40	
Stationery & Supplies	334.46	
Convention & Miscellaneous	143.38	
Total Expense		$5,625.62
Loss From Operations:		$ 362.74

Statement of Cash Receipts & Disbursements
For the Year Ended June 30, 1974

Cash in Banks—July 1, 1973	$4,353.04
add: Receipts for current year (per statement of operations)	5,262.88
	$9,615.92
less: Disbursements for current year (per statement of operations)	5,625.62
Cash in Banks—June 30, 1974	$3,990.30

Ernest C. Wilkens, *Treasurer*

Report of the Auditing Committee

The Auditing Committee has examined the books and records of The Essay-Proof Society, Inc. for the year ended June 30, 1974, and finds them, in our opinion, correctly maintained.

The Cash Account has been checked and reconciled, and the disbursements were found to be satisfactorily supported by vouchers.

In our opinion, the Treasurer's Report is correctly prepared and is an accurate statement of the affairs of the Society as at said June 30, 1974, and of its operations for the period then ended.

Albert H. Higgins, *Chairman*

Report of the Editor

Like so many hobby publications, our Essay-Proof Journal remains viable only through the efforts of a tiny minority who labor to produce articles year after year. There is no need to name names here; a glance at the annual index reveals those faithful few. Unfortunately, this past year we have lost one of our staunchest boosters and prodders, Tom Morris. In an emergency I could always count on him for a numismatic article.

Now it is up to the rest of the membership to step in and fill the gaps. In U. S. philatelic material we have been fortunate to have Dr. Friedman's excellent studies and Falk Finkelburg's revision of the Brazer work. But more U. S. articles are always desirable. We are desperately in need of "foreign" articles, and of course, the numismatic-syngraphic contingent must be served, too.

In this inflationary era, I have been holding costs down as much as possible and publicizing each noteworthy issue in an effort to get more members and sell more copies. The Vermeil Award received at INTERNABA further enhances our position, confounding those who say a group as small as ours can't maintain a quality publication.

Special thanks to an often-overlooked member of the team, our devoted photographer Adrien Boutrelle. And as usual, thanks to all our cooperative officers, especially Dr. Jackson, who can always find something interesting to be written up.

Members contemplating writing for the Journal will always receive a hearty welcome and assistance in presenting their material from this editor. At any given moment, we have enough articles on hand for only one more Journal, so members are urged to respond to this plea.

Barbara R. Mueller, *Editor*

Czeslaw Slania, the Polish engraver now working in and for Sweden, engraved an excellent action photograph of three rugby players for the Irish commemorative marking the centenary of the foundation of the Irish Rugby Football Union. The 12p. stamp issued Sept. 2, 1974 was the first for the Irish Republic to be printed by the combined recess and photogravure multicolor process, while its companion 3½p. was done in single-color recess. Printing was executed by Harrison & Sons.

Report of Auction Sales of Essays and Proofs

Auctioneers desiring their sales reported should send prices realized to:

Kenneth Minuse, 1236 Grand Concourse, New York, NY 10456 for sales of British North America essays and proofs.

Falk Finkelburg, P. O. Box 237, Coram, NY 11727 for sales of United States essays and proofs.

When sales are not reported, no prices realized were received or items were imperfect or not important.

Auction catalogs should illustrate all essays not illustrated in standard catalogs. The essay and proof numbers are Scott's stamp numbers with E.P.S. catalog abbreviations. See E. P. S. Catalog definitions in every JOURNAL Catalog. U. S. essay numbers are from Brazer's Catalog of Essays for U. S. Stamps and its addenda.

ALL DESCRIPTIONS ARE FROM THE AUCTIONEERS' CATALOG

By Falk Finkelburg

UNITED STATES

Vahan Mozian, Inc., New York, N. Y. Sept. 10-11, 1974

1875 Card Proofs 3c-90c (41-47P) fresh colors, fine to V. fine	$92.50	95.00

1869 Issue

1c to 90c, Card Proofs (112P-120P, 122P (4)) fresh colors, very fine	142.50	170.00
—— 7 Different Card Board Proofs (160, 162-164, 166, 208, 217P (4)) fresh colors, very fine	49.00	42.00

1890-93

10c to 90c Card Board Proofs (226P-229P (4)) fresh colors, very fine	34.00	42.00
15c, 30c Card Proofs (238P, 239P (4)) Fresh colors, V. fine	31.00	200.00
$3.00 green, Card Proof (243P (4)) fresh color, V fine	63.00	
$4.00 Carmine (244P (4)) Card Proof, fresh color, V fine	75.00	

Greg Manning Auctions, Inc., New York, N.Y. Sept. 18-19, 1974

5c Blue Albany Large Die Essay on Bond (Brazer 1XaE-c). With Cross Hatching, Rare	E. VI	160.00

Essay for the 1851 Contract

3c Black Gavit & Co. Large Die Essay on India (Brazer 33E-Ca). Die Sunk on 6" x 9" Card, Very Fine, Rare	E.VIII	95.00
3c Rose Draper, Welsh & Co. Die Essay on India (Brazer 33E-Gc).Cut small as always, Fine	E. III	40.00
3c Orange Red Draper, Welsh Die Essay on Bond Paper (Brazer 33E-Hb var). 28x32mm, Similar in size & color to 33E-Ha, unlisted, Very Fine, Rare	E. VII	44.00
3c Blue Bald, Cousland & Co., Die Essay on Bond, Mason 12 (Brazer 33E-Lb). Very Fine	E. III	44.00
Oval Franklin Vignette from Shortened Master Die in Pair with Washington Vignette on Old Ivory Paper (Brazer 34aEa-c). Mounted on small card, also 1854 $10 Bank of Georgetown Note with the two vignettes, Scarce & Fine Lot	E. VII	185.00
6c Black Die Essay on India (Brazer 34aEd). Cut to shape and mounted as always, Rare, only about 10 known, Fine	E. IX	320.00

Toppan Carpenter & Co.

Essays for the 1861 Contract

(1c) Black Franklin Vignette Die Essay on Proof Paper (Brazer 55E-Aa). Very Fine	E. IV	50.00
1c Brownish Gray Die Essay on White Surfaced Card (Brazer 55E-Ad var). Unlisted, Very Fine	E. V	67.00
1c Blue Die Essay on India (Brazer 55E-Al). Cut to shape as always, V. F., Scarce	E. VI	75.00
1c Carmine Die Essay on Bond (Brazer 55E-Ap). Scarce, V. F.	E. IV	65.00
3c Black Large Die Essay, No Numerals or Top Label, on Blue Card (Brazer 56E-Ae). Scarce, Very Fine	E. V	65.00
3c Black Large Die Essay on Buff Card (Brazer 56E-Ag). No numerals, Very Fine	E. V	67.50
24c Green Progressive Large Die Essays on Proof Paper (Brazer 60E-Aa, Ad, Af, Ak). Set of 4 showing progression from vignette, addition of oval label, addition of frame, and finally addition of numerals to make completed design. 60E-Af trimmed at B. away from design, 60E-Aa corner tear, otherwise Fine, Interesting showing	E. VII	130.00

National Banknote Co. 1861-1866 Essays

1c Green Bowlsby Large Die Essay on India (Brazer 63E-Ba). Die sunk on 2½"x4" Card, Scarce, Very Fine	E. VII	145.00
1c Blue Bowlsby Perforated, gummed, Plate Essay (Brazer 63E-Bh). Fine	E. II	40.00

Essays for the 1869 Contract

10c Dark Ultramarine Plate Essay on Gummed Stamp Paper (Brazer 116E-Dj). Very Fine, Scarce	E. VI	50.00
(12c) Black Lithographed Vignette only with Black Field on White Wove Card (Similar to Brazer 117E-Eb). 30x35mm, unlisted, Fine, Possibly Unique	E. XII	290.00
12c Brown Typographed Die Essay on Pinkish Laid Paper, Grilled & Gummed, Trimmed to stamp size (Brazer 117E-Dl). Small faults from grilling, otherwise Very Fine, Rare	E. X	70.00
15c Brown Ty. II Frame Only Large Die Essay on Card (Brazer 119Ea). Trivial age specks, otherwise Very Fine, Rare	E. X	310.00
30c Black "Burgoyne" Large Die Essay (Brazer 121E-Ca). Die Sunk on 3"x3⅞" Card, Fine, Rare	E. X	240.00
90c Red Brown Frame Essay on Stamp Paper (Brazer 122E-Cd). Very Fine	E. V	50.00
90c Blue Green Large Die Essay (Brazer 122E-Cb). Die sunk on 3"x3½" Card, Very Fine, Rare	E. XI	250.00
90c Rose Carmine Plate Essay of Frame Only (Brazer 122E-Eb). Mounted on Die Sunk 6"x9" Card, trivial soiling at card edges, otherwise Very Fine	E. XI	500.00

Later Essays

1c-$2 Trans-Mississippi Bi-Color Large Die Essays on India (285E-293E). Die Sunk on 6¼"x8" Card, few small stains but generally bright & fresh set, Fine-Very Fine	E.XIII	1000.00
(4c) Black Bison Vignette Large Die Essay (Brazer 287E-Ab). Die sunk on 6"x8" Card, Slight Scrapes on card, Very Fine, Very Rare	E. X	260.00

1845-1857 Proofs

1c Black Large Die Trial Color Proof on Card (5TC1). Approximately 1½" square proof before hardening showing guide lines and full type I design. See Ashbrook Vol. I, page 53 figure 10F. A great rarity, unlisted in Scott	E. XII	700.00
3c Red, Ty II Plate Proof on India (26P3). Horizontal Pair, paper flaw affects one, otherwise Very Fine, Ex-Worthington	260.00+	190.00
5c Brown, Type II Plate Proof on India (30P3). Very Fine, Ex-Worthington	130.00	140.00
30c Orange Large Die Proof on India (38P1). Very Fine, Rare	500.00	450.00
30c Orange Plate Proof on India (38P3). Very Fine	135.00	135.00

1861 Issue Proofs		
Including the "August" Issue		
1c Indigo Plate Proof on India (55P3). Fine	95.00	130.00
3c Red Plate Proof on India (56P3). Very Fine	65.00	75.00
3c Scarlet Trial Color Plate Proof on India (56TC3). Very Fine	40.00	50.00
5c Brown Plate Proof on India (57P3). Fine	65.00	65.00
12c Black Plate Proof on India (59P3). Very Fine	120.00	130.00
90c Blue Plate Proof on India (62P3). T sheet margin copy, Extremely Fine	170.00	230.00
1c-90c "1861" Issue Large Die Proofs (63, 65, 76, 68-72P1). Die Sunk on 6"x9" Card, couple of trivial spots on card, #69 slightly reduced, Fine-Very Fine Set	1810.00	1450.00
2c Jackson Large Die Proof on India (73P1). Die sunk on 6"x9" Card, Very Fine & Rare	900.00	700.00
5c Black Large Die Trial Color Proof (76TC1). Die sunk on 6"x9" Card, Very Fine	300.00	400.00
1869 Issue Proofs		
10c Dark Prussian Blue Large Die Trial Color Proof on Card (116TC1). 1¾"x2⅝" Card, Fine, Rare	500.00	475.00
Proofs of the Banknote & Later Issues		
1c-90c National Banknote Plate Proofs on India (145P3-155P3). F.-V. F. set	88.50	85.00
6c Carmine India Plate Proof (148P3). Block, Very Fine	32.00	30.00
1c-90c Continental Banknote Plate Proofs on Card (156P4-166P4). Very Fine set	173.00	160.00
12c Blackish Violet Card Proof (162P4). Block, Very Fine	22.50	45.00
15c Yellow Orange Card Proof (163P4). Block, Very Fine	35.00	35.00
2c Red Brown Plate Proof on India (210P3). Very Fine	20.00	20.00
1c Ultramarine Plate Proof on India (212P3). Very Fine	45.00	45.00
2c Green Plate Proof on India (213P3). Horizontal Pair, Very Fine	23.00	28.00
1c-$5 Columbian Plate Proofs on Card (230P4-245P4). Few trivial age spots mostly on reverse, F.-V.F., bright & fresh set with original envelope	479.00	450.00
1c-$5 1894 Issue Large Die Proofs on India (247P1, 250P1, 253 (II)P1, 254P1-263P1). Die Sunk or mounted on 6"x8" Card, V.F. set	793.00	625.00
1c Franklin, Eagle Carriers Deep Green Trial Color Proof on India (LO1TC3, LO2TC3). Very Fine	50.00	50.00
$2-$20 State Department Plate Proofs on India (O68P3-O71P3). Pairs, Scarce and Attractive, Very Fine	215.00	200.00

Auction Accents

By LYNNE S. WARM

The plexiglass and chrome furnished auction gallery of Robert A. Siegel was more than filled to capacity for all three days of the October 8, 9 and 10 sale of United States essays, proofs and stamps. Even after every available folding chair had been set up and offices stripped of desk chairs, many hopeful bidders were left standing in the doorways.

There were a few bargains, but prices generally were up, up, up as dealers, agents and (very few) collectors bid vigorously for the hundreds of outstanding items offered. As many new highs were established the standing joke became, "Haven't you heard there's a recession?" If there is, there's no sign of it in the stamp market when fine merchandise is on the block.

A gorgeous block of the National Bank Note 90c carmine (Scott #155) was sold for $4,000.00 against catalogue price of $2,500.00. Continental's rose carmine (Scott #166) in an imprint block so brilliant and well centered that it made one gasp just to look at it, went for $3,500.00 . . . more than double catalogue.

Condition was not quite as important when it came to essays and proofs. Many scarce items, honestly described as having slight thins or toned spots, were knocked

down to the floor at well over catalogue to bidders who had examined the lots and seen their flaws.

When my specialty, the First Bureau series came up, I was delighted to be able to pick up the first few lots at relatively low bids. But my luck ran out fast as I had to out bid almost-as-determined-as-I dealers to win the imprint and plate number plate proofs in blocks of six and the large trial color proofs of the 1894 series. The 5¾ x 7½ inch size large die proofs of the 1898 series also went for or above catalogue, but how often have you seen them offered for sale? Anyhow, all are resting comfortably in my safe deposit box now, thank you, although I'm afraid my stamp budget is likely to remain comatose for quite some time.

By Lynne S. Warm

Robert A. Siegel Auction Galleries, Inc., New York, N.Y., Oct. 8-10, 1974

1847 Issue

5c Black, Large Die Trial Color Proof on Thin Glazed Card (1TC). Trivial thin spot in extreme top left corner, far from stamp, Very Fine, Very Scarce	175.00	180.00
10c Black, Large Die Proof on Glazed Wove (2Pi). Tiny thin speck in extreme top right corner, far from stamp, Very Fine, Very Scarce	175.00	230.00
5c Yellow Brown, Die Essays on Proof Paper (Brazer 57E-Ab, e, j, q). Progressive Series incl. Dies I & II, Very Fine	E. V	115.00

1857 Reprints

1c-90c 1857 Reprints, Plate Proofs on Card (40P-47P). Cpl. Set, 24c faint toning around edges, Very Fine Set	118.50	125.00
3c Black, "Atlanta" Proof, 30c Yellow Orange Reprint Plate Proof on India (41TC, 46P). Very Fine	57.50	52.50

1861 Issue

1c-90c 1861-66 Issues, Plate Proofs on Card (63P, 65P, 68-69P, 71P-73P, 75P, 78P). #65P trivial toning specks on back, Very Fine Lot	107.50	120.00
2c Black, Plate Proofs on Card, India, "Specimen" Overprint (73P, 73S). Last part o. g., perfs. touch as usual, others Very Fine	90.00	105.00

1869 Pictorial Issue

1c-90c Pictorials, Plate Proofs on Card (112P-117P, 120P-122P, 129P) Very Fine	167.50	220.00

American Bank Note Co. Issues

6c Orange Red, Trial Color Proof on Wove (224TC). Horiz. Pair, Fresh, o.g., Very Fine	120.00	70.00
6c Orange Red, Trial Color Proof on Wove (224TC). Horiz. Pair, Fresh, o.g., minor flaws, Very Fine Appearance	120.00	32.50
6c Violet Black, Trial Color Proof on Wove (224TC). Horiz. Pair, Fresh, o.g., tiny gum thin speck, Very Fine Appearance	120.00	37.50
6c Slate Green, Trial Color Proof on Wove (224TC). Horiz. Pair, Fresh, o.g., faint gum thin specks in one, otherwise Very Fine	120.00	37.50
6c Red, Trial Color Proof on Wove (224TC). Horiz. Pair, tiny surface scuff specks, otherwise Very Fine	120.00	32.50
6c Yellow, Trial Color Proof on Wove (224TC). Horiz. Pair, tiny trivial flaws, otherwise Very Fine	120.00	90.00
6c Orange Red, Trial Color Plate Proof on Wove (224TC). T. Imprint & Plate No. 23 Block of Twelve, few insignificant natural paper wrinkles, Very Fine, Rare, Unlisted & Unpriced as Plate Block	720.00 +	1,000.00
6c Brown Red, Large Die Proof (224P). Die Sunk on 2⅝"x2⅝" Card, Very Fine	115.00	62.50
6c Brown Red, Plate Proof on India (224P). B. Imprint & Plate No. 23 Block of Twelve, couple trivial thins, otherwise Very Fine	400.00	250.00

6c Brown Red, Imperforate (224a). B. Imprint & Plate No. 23 Strip of Six, slightly disturbed o.g., right pair faint trivial toning, otherwise Very Fine	450.00+	375.00
8c Lilac (225). T. Imprint, "ZZ" & Plate No. 266 Block of Ten, Brilliant o.g., Fine-Very Fine, the Top Strip of Five is Outstanding	300.00	N.B.
10c Green, Large Die Proof (226P). Very Fine	115.00	72.50
10c Green, Large Die Proof (226P). Die Sunk on 4"x4⅝" Card, Very Fine	115.00	62.50

1890 Issue

1c-90c 1890 Issue, Large Die Proofs (219P, 220P-229P). Die Sunk on Large Cards, each signed by the Engravers, Very Fine & Handsome, All Values Represented	1,520.00+	1,650.00
1c-90c 1890 Issue, Small Die Proofs (219P, 220P-229P). Complete Set as Issued, Mounted on Small Gray Cards, Very Fine	440.00	400.00
1c-90c 1890 Issue, Plate Proofs on India (219P-219DP, 221P-229P). 30c tiny tear, few other minor flaws, Mostly Very Fine, All Values Represented	131.00	100.00
1c-90c 1890 Issue, Plate Proofs on Card (219P, 220P-229P). Very Fine, All Values Represented	98.50	100.00
1c-90c 1890 Issue, Plate Proofs on Card (219P, 220P-224P, 226P-229P). Very Fine	76.00	75.00
1c Ultramarine, Large Die Proof (219P). Die Sunk on 2⅞"x2⅞" Card, Very Fine	120.00	62.50
2c Lake, Large Die Proof (219D-P). Card Mounted, small gum spot extreme bottom right corner, still Very Fine	175.00	72.50
2c Lake, Large Die Proof (219D-P). Tiny pin hole & paper translucency speck in margins, otherwise Very Fine	175.00	47.50
4c Yellow Brown, Trial Color Proof on Wove (222TC). Horiz. Pair, Very Fine, Listed but Unpriced	E.VIII	80.00
4c Deep Rose Brown, Trial Color Proof on Wove (222TC). Horiz. Pair, Fresh, o.g., Very Fine, Unlisted & Unpriced Shade	E.VIII	80.00
4c Dark Brown, Plate Proof on Card (222P). T. Imprint, "MM" & Plate No. 203 Block of Twelve, Very Fine	300.00	350.00
5c Chocolate, Large Die Proof (223P). Die Sunk on 3⅛"x3¾" Card, Very Fine	115.00	60.00
5c-6c, 15c 1890 Issue, Plate Proofs on Card (223P-224P, 227P). T. Imprint & Plate No. Strips of Six, 15c trival crease in selvedge, otherwise Very Fine	93.00+	135.00
6c Deep Orange Red, Large Die Trial Color Proof (224TC). Very Fine, Very Scarce	250.00	135.00
6c Purple, Trial Color Proof on Wove (224TC). Horiz. Pair, Fresh, o.g., Very Fine	120.00	85.00
6c Olive Green, Trial Color Proof on Wove (224TC). Horiz. Pair, Fresh, o.g., Very Fine	120.00	62.50
6c Oliver Green, Trial Color Proof on Wove (224TC). Horiz. Pair, Fresh, o.g., Very Fine	120.00	70.00
6c Oliver Green, Trial Color Proof on Wove (224TC). Horiz. Pair, Fresh, o.g., Very Fine	120.00	62.50
15c Indigo, Large Die Proof (227P). Slightly reduced, 31x45mm., Very Fine	125.00	52.50
15c Indigo, Large Die Proof (227P). Die Sunk on 4⅝"x4⅝" Card, Very Fine	125.00	62.50
30c Black, Large Die Proof (228P). Die Sunk on 2¾"x2½" Card, Very Fine	125.00	115.00
30c Black, Plate Proof on Card (228P). T. Imprint & Plate No. 24 Strip of Six, Very Fine	54.00+	85.00
90c Orange, Large Die Proof (229P). Slightly reduced, 31x44mm., Very Fine	125.00	62.50
90c Orange, Large Die Proof (229P). Die Sunk on 4"x4¾" Card, Very Fine	125.00	72.50
90c Orange, Plate Proof on Card (229P). T. Imprint & Plate No. 25 Strip of Six, Very Fine	66.00+	130.00

1894 Issue—Unwatermarked

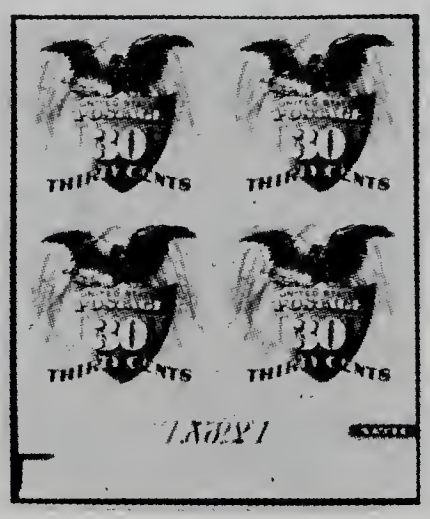
1c Ultramarine, Large Die Proof (246P). Insignificant thin speck in margin, otherwise Very Fine	100.00	50.00

1c Blue, Large Die Proof (247P). Very Fine	42.50	37.50
1c-10c 1894 Issue, Large Die Proofs (247P, 254P, 256P-258P). Few very minor flaws in margins, well clear of designs, otherwise Very Fine	202.50	125.00
1c-10c 1894 Issue, Large Die Proofs (247P, 252P-258P). Die Sunk on 6¼"x7¾" Cards, 3c Triangle II, Very Fine	395.00	180.00
1c-$5.00 1894 Issue, Large Die Proofs (246P-247P, 250P, 252P-263P). Die Sunk on Cards, 1c-10c 5¾"x7½", 10c-$5.00 4½"x 5", incl. 2c Ty. I & III, 3c Ty. I & II, the 2c Ty. III Printed Directly on Card, Fresh & Very Fine, A Lovely & Rare Set	1,045.50	850.00
1c-$5.00 1894 Issue, Small Die Proofs (247P, 250P, 253P-263P). Cpl. Set as Issued, Mounted on Gray Cards, Very Fine	445.00	400.00
1c-$5.00 1894 Issue, Small Die Proofs (247P, 250P, 253P-263P). Complete Set as Issued, trivial paper wrinkles, few tiny thin spots, otherwise Very Fine	445.00	350.00
1c-$5.00 1894 Issue, Small Die Proofs (247P, 250P, 253P-263P). Complete Set as Issued, 15c minor staining, 50c & $5.00 tiny repairs, couple other tiny faults, Mostly Very Fine	445.00	180.00
1c-$2.00 1894 Issue, Plate Proofs on Card (247P, 250P, 256P, 262P). Very Fine	85.00	90.00
1c-$5.00 1894 Issue, Plate Proofs on Card (247P, 250P, 256P, 262P, 263P). Very Fine, Cpl. Set as Issued	132.50	160.00
3c Dark Violet, Large Die Proof, Triangle II (253P). Die Sunk on 5¾"x7½" Card, Direct Printing, Scarce Shade, Fresh & Very Fine	67.50	115.00
3c Purple, Large Die Proof, Triangle II (253P). Die Sunk on 6"x 8" Card, Very Fine	67.50	37.50
6c Brown, Plate Proof on Card (256P). B. Imprint & Plate No. 28 Block of Six, slight internal crease, otherwise Very Fine	300.00	350.00
15c Dark Red Violet, Large Die Essay (Brazer 259Ea). Die Sunk on 6¼"x7⅞" Card, Very Fine, Very Scarce.	E. IX	190.00
50c Red Orange, Large Die Essay (Brazer 260Ea). Die Sunk on 6¼"x7¾" Card, Very Fine, Scarce	E. VII	115.00
$1.00 Black, Large Die Essay (Brazer 261E-Ea). Die Sunk on 6¼"x7¾" Card, Very Fine Scarce	E. VII	115.00
$1.00 Black, Large Die Proof (261A-P). Couple minor paper translucencies in margins, Very Fine	100.00	85.00
$1.00 Lake, Large Die Trial Color Proof (261A-TC). Die Sunk on 5¾"x7½" Card, Very Fine, Rare & Much Undercataloged	300.00	350.00
$2.00 Dark Blue, Large Die Proof (262P). Die Sunk on 6¼"x7¾" Card, Very Fine	100.00	100.00
$2.00 Dark Blue, Plate Proof on Card (262P). R. Margin Single, Very Fine	40.00	52.50
$2.00 Dark Blue, Plate Proof on Card (262P). T. Imprint & Plate No. 84 Block of Six, Very Fine	500.00	1,000.00
$5.00 Black, Large Die Trial Color Proof (263TC). Die Sunk on 5¾"x7½" Card, Very Fine, Rare	275.00	325.00
$5.00 Dark Green, Large Die Proof (263P). Die Sunk on 6¼"x7¾" Card, Very Fine	115.00	110.00
$5.00 Dark Green, Plate Proof on Card (263P). T. Imprint & Plate No. 85 Block of Six, Very Fine	700.00	1,200.00

1898 Issue

1c Green, Large Die Proof (279P). Die Sunk on 5¾"x7½" Card, Very Fine	165.00	170.00
1c-15c 1898 Issue, Small Die Proofs (279P, 281P, 283P, 294P). Complete Set as Issued, Mounted on Gray Cards, Very Fine	140.00	130.00
1c-15c 1898 Issue, Small Die Proofs (279P, 281P, 283P, 284P). Complete Set as Issued, small thin spots, Very Fine Appearance	140.00	70.00
4c Rose Brown, Large Die Proof (280P). Die Sunk on 3¼"x3¾" Card, Very Fine	165.00	130.00
4c Rose Brown, Large Die Proof (280P). Die Sunk on 5¾"x7½" Card, Very Fine	165.00	170.00
5c Blue, Large Die Proof (281P). Die Sunk on 3¼"x3⅝" Card, Very Fine	165.00	150.00
5c Blue, Large Die Proof (281P). Die Sunk on 2⅞"x3⅜" Card, Very Fine	165.00	90.00

6c Lake, Large Die Proof (282P). Die Sunk on 5¾"x7½" Card, Very Fine, Listed but Unpriced, Rare	——	160.00
10c Orange Brown, Large Die Proof (283P). Die Sunk on 3¼"x 3¼" Card, Very Fine	200.00	115.00
10c Brown, Large Die Proof (283aP). Die Sunk on 5¾"xx7½" Card, Very Fine	200.00	200.00
15c Olive Green, Large Die Proof (284P). Die Sunk on 5¾"x 7½" Card, Very Fine	200.00	300.00



At the H. R. Harmer sale of Nov. 7-8, 1974, the second session was devoted exclusively to proofs and a small number of essays.

The set of four 1869 high values with inverted centers reached $3800, and a marginal block of four of the 30c with both plate numbers sold at $3600. The "Atlanta" proofs, reprinted in 1881, present in an exceptional range of color combinations, sold at $100 or $110 for the 15c, 24c and 30c values (cataloguing $140) and for $210 or $220 for the 90c values (cataloguing $170).

Two sets in blocks of four of the 1890-93 issue on India paper brought $600 each. Columbians were popular; a set of plate proofs on card reaching $525. Trans-Mississippi bicolored die essays, 1c to $2, die sunk on cards sold at $900, and the set of large die proofs in correct colors on India, die sunk on cards, at $1450. Two sets of small die proofs sold close to catalogue price at $850. The regular issue of the 1902-03 on gray card also nearly hit catalogue at $550.

In the 20th century commemorative issues, around three-quarters catalogue appeared to be the market level. The 1907 Jamestown set of small dies made $850; the 1912-13 Panama-Pacific large dies, $1650; small dies, $1350; the 1920 Pilgrim large dies, $1400; small dies, $1100; and 1924 Lexington-Concord small dies, $725.

There was a selection of "Atlanta" trial color proofs of Officials. Of State there were 23 lots between the $2 and the $20, nearly all different color combinations, the majority of the lots sold at $210 each.

Prominent room buyers, in addition to collectors preferring anonymity, were Colonel H. W. Allen, David Chassy, Falk Finkelburg, Andrew Levitt, Louis K. Robbins, Norman Robinson, Stampazine, and Irwin Weinberg (Miner Stamp Company).

PREMIERES GRAVURES STILL HIGHLY PRIZED

The true status of the Premieres Gravures or "first designs" of 1861 as essays notwithstanding, investor-collectors still regard them as highly as rare stamps. At the Robert A. Siegel sale held Oct. 8-10, 1974, a complete unused set brought $55,000 plus.

Stamp Designs Literally Made from Stamps

Ever innovative in stamp design, the Netherlands, for its UPU centenary anniversary stamp, chose a papier-mache sculpture of hands passing letters vividly colored in purple, pink, anthracite grey, and black. The papier-mache was derived from 15 kilograms of molding material equal to 250,000 destroyed stamps to create this unusual blend of subject and medium.

Gert Dumbar of Tel Design Associated of The Hague was responsible for the concept. According to Dumbar, papier-mache is conducive to designs in a flat surface. He experimented with it while at the Royal College of Art in London for three years. He translated a Mondrian work into papier-mache for an advertising poster also.

Netherlands Design Features Perforated Cows!

Designs which "bleed" from stamp to stamp are no longer curiosities, but the Netherlands 25c stamp of July 30, 1974 marking the centenary of their Cattle Herdbook Society manages to seem innovative. Vertically arranged, the design features specimens of the three breeds of cattle that the Society registers standing side by side in continuous ranks of three. The vertical perforations split each rank so that any one stamp shows at the left the rear ends (complete with udders) and at the right the front ends (heads) of the cattle.

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Clifton A. Howes, in his **Canada: Its Postage Stamps and Postal Stationery,** brought a pioneering approach to philatelic research, especially in his use of documentation and presentation of the story behind the Canadian postal issues, which gave a new depth and direction to the field. More than 60 years after its original publication, in a now rare 1911 edition, Howes' information and approach retain their value.

This 312-page Quarterman edition is an unabridged reproduction of the original with the addition of a new foreword. The 14 illustrated plates, inserted loosely into the original edition, are included as a special signature at the back of this hardbound volume. Although Winthrop S. Boggs described this title as a "great work", he did not incorporate all of Howes' information into his Canadian volumes. Thus, **Canadian Postage Stamps and Stationery** remains a solid ground for continuing study and a necessity for all Canada collectors.

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The Postage Stamps and Postal History of Canada

Winthrop S. Boggs



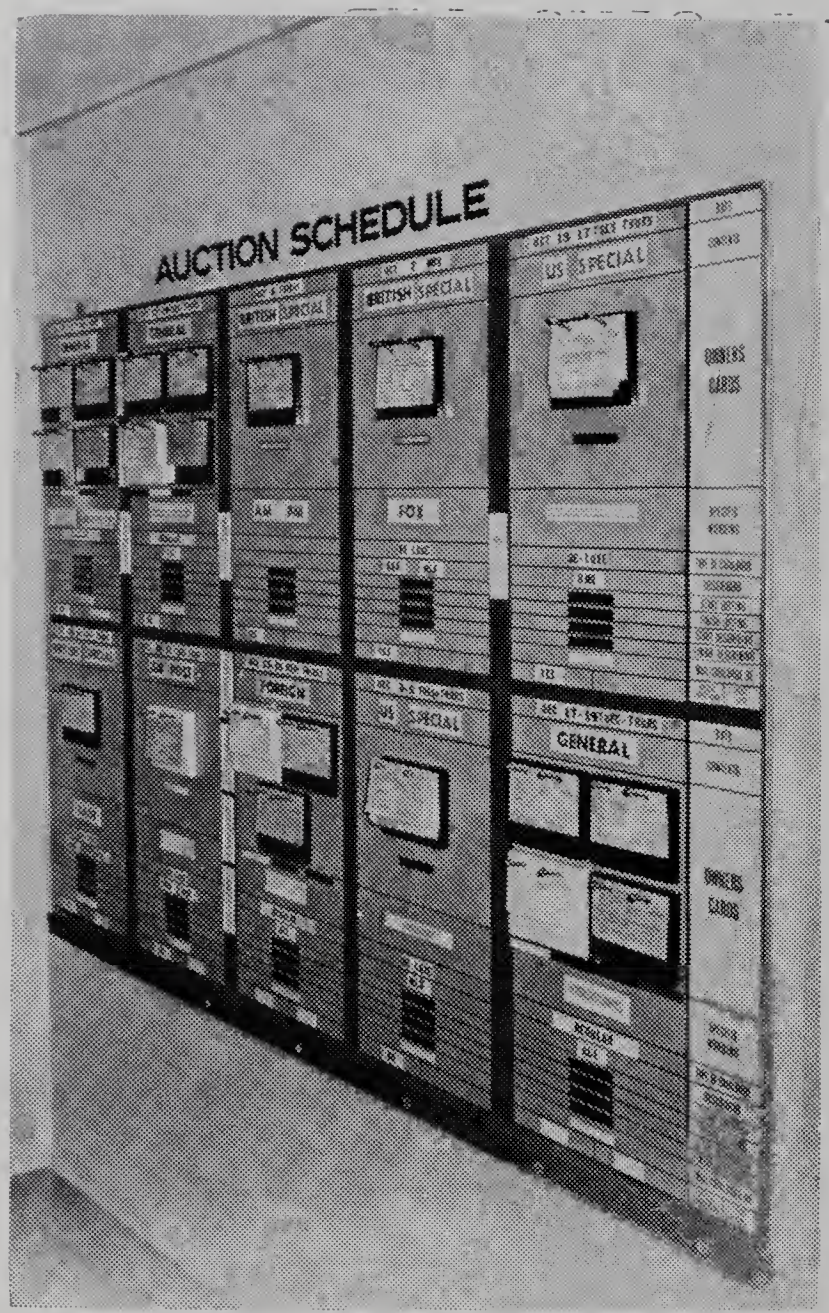
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The Postage Stamps and Postal History of Canada, one of the largest and most important philatelic works, is a necessity for all Canada collectors and also for those interested in philatelic scholarship, for which this book was awarded the Crawford Medal in 1947.

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